BETTER MUSIC IN OUR CHURCHES

JOHN MANN WALKER

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Better Music in Our Churches

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INTRODUCTION BY

WILBUR P. THIRKIELD

Bishop of the Methodist Episcopal Church

Music is a gift from God and not from men. It puts the devil to flight and renders man cheerful. It makes him forget anger, immodesty, and every vice. To it I assign the highest place after theology.

—*Martin Luther.*

THE METHODIST BOOK CONCERN

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To the
Musicians of Methodism
An Inadequate but Cordial
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INTRODUCTION

THIS book is the result, not of mere theory as to methods for the improvement of the type of church music and its expression through choir and congregation, but is the outcome of direct constructive efforts to this end. The author has organized and successfully conducted conventions in the interest of the elevation of the spirit and methods of church music. These definite and practical programs have brought together large groups of ministers and laymen, and have already exercised a pronounced influence in the deepening of interest in church music, and have made a definite contribution to the enrichment of the service of song in the sanctuary.

The addresses in this volume by experts in sacred music must prove of singular value to the ever-enlarging group who are seeking to advance and deepen the religious life through the effective rendering of music in the church. The author is a leader in this worthy and noble task, and his book should serve to carry forward the influence of the movement until it shall nobly touch and inspire the musical life

throughout the church. The place of the organ in the service, as one of the voices of God is exalted. So it is that even the prelude should set the soul in tune and inspire the spirit of devotion; as in the case of John Wesley, who, in his *Journal,* makes this significant observation in 1781: "I went to New Church and found an uncommon blessing when the organist was playing the voluntary."

When will our ministers fully recognize the value of the Methodist Hymnal, which James Martineau pronounced "the greatest instrument of Christian praise since the apostles"? In view of the present situation we may well ask, why is it that the majority of congregations are unable to sing the truly great hymns set to lofty choral melodies and elevated harmonies by the great composers? Why is it that many of the old hymns are sung so often, whether they fit into the occasion or not, until they become monotonous and threadbare? The pastor says so complacently, "Well, they are the only hymns the people know." That may be true, but is it not the fault of the pastor? It is his business to know his hymnal and to see that the people are taught to know and to love the great hymns and tunes of the ages. This is the Pauline method: "Teach and train one another with the music of the

Psalms, with hymns, and songs of the spiritual life" (Moffatt). The attractive power of good music and the moving force of inspiring singing by the congregation should be recognized by every pastor. Sympathetic cooperation with the choir will work wonders.

You cannot drive out the cheap modern songbooks, with their often inane words and ragtime melodies, by simply inveighing against them. They can, however, be supplanted by the expulsive power of a new affection for the ancient and modern hymns that have been tested and survive. Aside from the enrichment of life in worship, inspiring singing by the congregation has drawing power, sometimes beyond the sermon. Early Methodist itinerants were singing pilgrims. Like Punshon they knew and used the hymns. It is significant that the seraphic Summerfield before preaching would walk up and down repeating hymns with the trumpet sound that set his soul aflame for his message. Says a friend who was with him one day prior to his entering the pulpit: "For an hour he walked the floor reading in an undertone some of Charles Wesley's most rapturous hymns, then throwing himself on his knees he would talk with God, craving with wonderful earnestness the power from on high." If the minister knows the

great hymns and is possessed by the movement and spirit of the noblest tunes to which they are set, the contagion of his inspiration and devotion is sure to move the congregation to exultant praise.

Such is the aim of this volume of addresses, and we predict that it will exercise a broadening influence in ennobling and enriching the spirit of worship through sacred song in the congregation.

WILBUR P. THIRKIELD.

PREFACE

It has been a principle with the editor of this volume to do the thing that was being neglected. Because in the section where he was living church music, in so many of the churches, especially the smaller ones, seemed to be an extemporaneous or fortuitous matter, with the fortune leaning strongly toward bad music, he conceived the notion of holding a district conference to awaken and direct interest. The conference was exceedingly successful, and at once music took an upward course. That which is perfect is not yet come, but the movement is on, and now all that is necessary is to keep it going, expecting after a series of years to reap those greater results which come only through development.

At once, after the first conference, the suggestion was made that the remarkably helpful addresses that were given should be made available in printed form. After two more conferences, which were held the following year, the suggestion was renewed, and this volume is the result. Some of the chapters are but slightly revised forms of addresses that

were given at these meetings. Others were prepared solely for this volume.

By no means, however, were the conferences mentioned above the first or only efforts of the editor to improve church music. His interest in this matter has run through many years. But nothing he has ever attempted resulted in quite such marked results as the district conferences on church music above referred to.

As will be seen, the aim of this book is wholly practical. Its purpose is not so much to make a contribution to music as to the church. Expert musicians will look within its pages in vain, if they should look at all, to find anything new or important about music in itself. We hope, however, that even the most expert may find something of value with reference to the problem of using music effectively as an agency in the kingdom of God. However, it ought to be said and will be manifest to all that this book is keyed not to the knowledge and skill of the few but to the needs of the many.

With the foregoing explanations, it is perhaps not necessary for the editor to make any apologies for not being a highly trained musician himself. His contribution has, rather, been from the side of the manager, a manager, however, with a deep love for music and some-

thing of appreciation of its vital place in the Kingdom.

There will be found some disagreements and some repetitions in this book. But it was thought better to allow each contributor perfect freedom in the expression of his ideas; and as for repetitions, they will but serve to emphasize salient points.

With deep gratitude to those who have cooperated with him, he submits the work to supplement the other valuable works which have had a kindred purpose, but which so far as he has noted do not cover quite the field which this work is intended to cover, and which is so important.

J. M. W.

Rushville, Indiana.

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WESLEY'S DIRECTIONS FOR CONGREGATIONAL SINGING

(Published in Sacred Melody in 1761. Quoted from *Lightwood's Hymn-tunes and Their Story.*)

1. Learn these tunes before you learn any others; afterward learn as many as you can.

2. Sing them exactly as they are printed here, without altering or mending them at all; and if you have learned to sing them otherwise, unlearn it as soon as you can.

3. Sing *all.* See that you join with the congregation as frequently as you can. Let not a slight degree of weariness hinder you. If it is a cross for you, take it up, and you will find it a blessing.

4. Sing *lustily* and with a good courage. Beware of singing as if you were half-dead, or half asleep; but lift up your voice with strength. Be no more afraid of your voice now, nor more ashamed of its being heard, than when you sung the songs of *Satan.*

5. Sing *modestly.* Do not bawl, so as to be heard above or distinct from the rest of the congregation, that you may not destroy the

harmony; but strive to unite your voices together, so as to make one clear melodious sound.

6. Sing *in time.* Whatever time is sung be sure to keep with it. Do not run before nor stay behind it; but attend close to the leading voices, and move therewith as exactly as you can; and take care not to sing *too slow.* This drawling way naturally steals on all who are lazy; and it is high time to drive it out from among us, and sing all our tunes just as quick as we did at first.

7. Above all sing *spiritually.* Have an eye to God in every word you sing. Aim at pleasing *Him* more than yourself, or any other creature. In order to do this attend strictly to the sense of what you sing, and see that your *heart* is not carried away with the sound, but offered to God continually; so shall your singing be such as the *Lord* will approve of here, and reward you when he cometh in the clouds of heaven.

CHAPTER I

THE RIGHT USES OF MUSIC IN THE PROGRAM OF THE CHURCH

ORIEN W. FIFER

If music in the church is simply to take up time while the preacher finds his text; if it is to be a means whereby somebody shows off and advertises some vocal gymnastics for the praise of all the relatives; if it is simply to fill up gaps between the testimonies of very slow-speaking saints; if it is to be a separate program from the program of the minister—a sort of sideshow of amusement, amazement, and distraction; if it is to have no quality or purpose or personality that is religious—then it has no place in the program of the church. Like fire, music in the church is a fine servant, but a mighty poor master. If the music runs the church program, or if there is a wall of separation between the choir leader and the preacher, between the work of the choir and the prayer of the church, it has no place in the church.

The rightful uses and place are so great that

human mind cannot measure them. The right uses of music in the church entire, in every department, are so many, so holy, so efficient, that one is awed before the attempt to discuss them. Some of the most holy purposes of God have been committed to the service of music. When the good news was first given to men on the pasture fields of Bethlehem, "suddenly there was with the angel a multitude of the heavenly host singing, 'Glory to God in the highest, and on earth peace, good will toward men.'" In this announcement of Jesus' birth and the prophecy of his world redemption, God made a spiritual, evangelistic use of music.

In the Protestant Reformation Luther rendered a conspicuous service, even equal to his defense and example of liberty of conscience and thinking, in giving to the people songs in their own language. One cannot think of the Methodist movement in England apart from the immortal influence of Charles Wesley in writing hymns:

"These hymns have raised the peasant from the sod,
Have made the wild, half-savage nature free,
Have reared a score of kingdoms unto God,
And laid a million hearts at Jesus' feet."

The singing of spiritual songs was an injunc-

tion by the apostle Paul and certainly was a habit of the early church.

The music is not a mere church accomplishment but a real factor in the church program. The entire program is built about the message. The music is not to divert the mind from the sermon, either in the personality or the theme of the singer. Becoming dress, evident sympathy with the song, and a reputable character are essential. While I am not a fanatic on the subject, I believe that singers must have at least pronounced sympathy with the church and the Christian life, and far better if they have a conscious experience in salvation, especially when they sing evangelistic or invitation songs. Singers not Christians may be merged in chorus work, but their solo work should be limited to patriotic, secular, or anniversary occasions. The music in church services should be a blending with one consistent plan of the minister. He is *ex-officio* chairman of the music committee. He may delegate the details, but he must never abdicate. The music is, in the main, to make the message effective by helping prepare the congregation to receive it.

No matter what else the church may do, its highest function is to provide a place for quiet, secure, helpful worship. A church may be a

place of instruction, of social service, of entertainments, of instructive lectures; but if it fails to provide the people with an atmosphere of worship, it ought to tear down its tower and chisel off its name. Worship is the food for the soul. The first notion of temples, of holy places, of altars, was that of worship to Deity. Worship is the adoration of God, the consecration to God, the attempt to find the will of God and to commune with God. It is the greatest act of humanity. In his worship man is aided by orderliness, by pleasant surroundings, by freedom from interruption, by the sanctity of the place, by the behavior of the minister, by the conduct of his fellow worshipers. Places of worship very justly should be pleasant, beautiful, clean, orderly, and marked by evidences of thoughtful care. Ash heaps, weeds, mud holes, have no place outside a church any more than dirt and rusty pipes and cobwebs and disorderly chairs and books and a mess of litter have place inside. When a man comes with his family to meal time he likes cleanliness, cheerfulness, and the evidences of neatness and order. How much more, then, does he like his place of worship clean, neat, and kept in reverence! If the music is crude, the conduct of a choir irreverent, the choice of selections carelessly made, and if

the congregational singing is allowed to be half-hearted and slovenly, the purpose of the hour of worship is thwarted seriously.

The Choice of Hymns

In the choice of hymns the minister has a privilege of unusual value and influence. Many hymns are chosen at haphazard without any apparent study of occasion or effect. No pastor should slight the choosing of hymns. No pastor should delegate the choosing of hymns to anyone else. The singing of hymns is important, not in the fact that one or two are sung, but it is all important what hymns are sung. The opening hymn should be uplifting and invigorating, changing the spirit of folks who almost without exception come rather weary, worn, often irritable or depressed. The opening hymn never should be subdued, soothing, depressing, nor mournful. That there is need for a quieting influence, I admit; but it should come through joyful uplifting rather than through sad memories. For examples:

"O Thou, in whose presence my soul takes delight,
On whom in affliction I call,
My comfort by day, and my song in the night,
My hope, my salvation, my all."

"Thou whose almighty word,
Chaos and darkness heard,
And took their flight;
Hear us, we humbly pray,
And where the gospel day
Sheds not its glorious ray,
Let there be light!"

"O sometimes the shadows are deep,
And rough seems the path to the goal,
And sorrows, sometimes how they sweep,
Like tempests down over the soul!"

"O for a thousand tongues to sing
My great Redeemer's praise,
The glories of my God and king,
The triumphs of his grace!"

"Come, thou fount of every blessing,
Tune my heart to sing thy grace;
Streams of mercy, never ceasing;
Call for songs of loudest praise.
Teach me some melodious sonnet,
Sung by flaming tongues above,
Praise the mount—I'm fixed upon it—
Mount of thy redeeming love."

"Praise the Saviour, all ye nations,
Praise him, all ye hosts above;
Shout, with joyful acclamations,
His divine, victorious love;
Be his kingdom now promoted,
Let the earth her monarch know;
Be my all to him devoted,
To my Lord my all I owe."

The second hymn should be assuring, comforting, answering to the inner needs. Examples:

"Peace, perfect peace, in this dark world of sin?
The blood of Jesus whispers peace within."

"O Thou, whose bounty fills my cup
With every blessing meet!
I give thee thanks for every drop—
The bitter and the sweet."

"Father, whate'er of earthly bliss
Thy sovereign will denies,
Accepted at thy throne of grace,
Let this petition rise:

"Give me a calm, a thankful heart,
From every murmur free;
The blessings of thy grace impart,
And make me live to thee."

"If, on a quiet sea,
Toward heaven we calmly sail,
With grateful hearts, O God, to thee,
We'll own the favoring gale."

"O for a heart of calm repose
Amid the world's loud roar,
A life that like a river flows
Along a peaceful shore!"

The third hymn should be one of consecration, activity, or acceptance, like:

"Lord, speak to me, that I may speak
In living echoes of thy tone;
As thou hast sought, so let me seek
Thy erring children, lost and lone."

"Forward! be our watchword,
Steps and voices joined;
Seek the things before us,
Not a look behind:
Burns the fiery pillar
At our army's head;
Who shall dream of shrinking,
By our Captain led?
Forward through the desert,
Through the toil and fight:
Jordan flows before us,
Zion beams with light!"

"Take my life, and let it be
Consecrated, Lord, to thee;
Take my moments and my days;
Let them flow in ceaseless praise;
Take my hands, and let them move
At the impulse of thy love;
Take my feet, and let them be
Swift and beautiful for thee."

The evening hymns should be of a different character. The "prayer" hymn—that is, a hymn which in itself is a prayer—can be used often, especially after a song service. Examples are:

"Now the day is over,
Night is drawing nigh;
Shadows of the evening
Steal across the sky.

"Jesus, grant the weary
Calm and sweet repose;
With thy tenderest blessing
May our eyelids close."

"Day is dying in the west;
Heaven is touching earth with rest:
Wait and worship while the night
Sets her evening lamps alight
Through all the sky.
Holy, holy, holy Lord God of Hosts!
Heaven and earth are full of thee!
Heaven and earth are praising thee!
O Lord most high!"

"Thus far the Lord hath led me on,
Thus far his power prolongs my days;
And every evening shall make known
Some fresh memorial of his grace."

"Silently the shades of evening
Gather round my lowly door;
Silently they bring before me
Faces I shall see no more."

The church music is not for the Sunday preaching services alone. It belongs to every department. The plan of church music should embrace certain of the children's groups. A Junior Chorus proves a genuine delight to the congregation and provides a training class for boys and girls to become members of the Church Chorus. A Boys' Choir is not only a welcome incident from time to time in church services, but it enables Christian truths to reach the restless, agile, inquiring minds of boys in a very attractive and persuasive manner. The young people usually termed the

high-school group make a mixed chorus suitable for many special occasions.

The teaching of church hymns all too often is neglected in the Sunday school. There are standard hymns which the children should learn and be encouraged to sing from memory, very early—such hymns as "Silent Night," "Joy to the World," "Rock of Ages," and "How Firm a Foundation." They will not be forgotten through the coming years. It is not enough for a church or Sunday school to sing a few hymns. It should endeavor to render creditable special selections, parts of oratorios, pageants in which music occupies a large part, and cantatas and concerts of many varieties. A singing church is very apt to be a spiritual church.

Church music should have a more noble place in evangelistic effort. The songs should do more than stir emotional impulses. They should convey great truths. Much of so-called evangelistic singing is shallow in sentiment, cheap in value, and very brief in effect. Some very popular songs in modern union meetings will not bear the test of poetry, music, truth, or good sense. They are written apparently to provide vocal effects solely.

More use should be made of instrumental music. In the Sunday-school departments, es-

pecially where provision is made for such departments to meet separately, small orchestras are invaluable. Boys and girls love the use of musical instruments. Many of them are given lessons early on piano, cornet, violin, or flute. Combinations of these and other instruments give dignity and attractiveness to opening and closing exercises. Frequently the combined choruses and orchestras can be taken into church services, on special occasions, with profit. The church program should claim the consecrated service of every musical instrument.

Church music should be standardized. Ditties and jingles and jazz compositions in words or notes should be refused place in every school and sanctuary. Cultivation of a taste for cheap music creates a cheap type of experience. Fewer singing books, and they worth using for a generation, would serve the church far better than the periodical varieties that now are issued and sold more for profit than service. Seldom in one town do two Sunday schools use the same book. Even churches of the same denomination give the wretched example of using different hymnals, and too often they are chosen without regard to moral or musical values.

CHAPTER II

MAKING AND USING THE MUSIC COMMITTEE

JOHN M. WALKER

THE *Discipline* provides that the pastor may have the fourth Quarterly Conference appoint a Music Committee of three or more members, of which the pastor shall be chairman, which committee, "cooperating with him, shall regulate all matters relating to this part of divine worship."

The Music Committee has the appointing of the pianist or organist, the election of the choir leader, or the director of music, recommendations as to music books, etc., referring to the official board or Quarterly Conference only the larger items of expense involved for approval.

In the larger churches the Music Committee is used. In the smaller ones it seldom is called upon to do anything. It ought in every church to be carefully chosen and used for its intended purpose.

The natural thing is to appoint the organist and the choir leader on this committee. I

think this is a mistake. Since the committee itself is to appoint the organist and choir leader, certainly these ought not to be so placed that they either can or must elect themselves. Sometimes, too, members of this committee are chosen because they know a little music but regardless of their other qualifications. This, too, is a mistake. Since this committee has such important and sometimes such delicate work to do, it ought to be made up of people of good judgment. It is even more important that they have good judgment than that they be musicians. Their work is largely managerial and they ought to have managerial ability. It is an advantage if they know something of music, but an appreciation of music, with good judgment and the knowledge of how to deal with people, is more important. A committee to choose a preacher does not necessarily need to be made up of members who can preach themselves, although such ability might be of advantage, other things being equal. So with the Music Committee. There ought to be the ability to appreciate good music, but beyond that no technical knowledge is necessary. In fact, it may be better not to have the technical knowledge, for that might bring them into comparison with those whom they choose.

The Music Committee having been chosen, they ought to elect the organist and choir leader annually. I stress that word "annually." Sometimes an intrenched organist proves to be a handicap and an embarrassment. Just as the preacher is chosen annually, so the leaders of music should be chosen periodically. It may be that in some cases a contract can be made to advantage for a longer period than one year, but there ought to be a time to elect over again. If the leaders of music are to be continued, they deserve the indorsement of another election; if a change is needed, there ought to be opportunity to make this in course, without a revolution.

The committee, under the lead of the pastor, should use all the wisdom they have in choosing the persons best fitted for the work. They ought to look upon their task as a very responsible one, and do it as all else connected with the church or with any other serious institution ought to be done, namely, with an eye single to securing the best results.

The task of the committee does not end with choosing the leaders. This committee should stand by the leaders in their work, furnishing them with supplies and facilities, and helping them to build up the music life of the church. They ought to be on the lookout for good sing-

ers or any talent which may well be used in the church or developed to the advantage of the kingdom of God.

They will need to watch as to the books that are chosen for use in the church or Sunday school or in any other department. These various departments may want to choose their own books, but certainly in a judicious way the Music Committee of the church ought to be ready to help them with information and encouragement to move in the right direction. The Music Committee should see also that pianos and organs are in usable condition.

This committee, too, is to prevent trouble by wise foresight or by prompt action in the case of some crisis. Some of our churches have suffered greatly because prompt action was not taken by a competent committee when some difference arose in the choir. The choir is frequently called the "war department," but in my experience I have seen no more reason to give that name to the choir than to any other branch of the church. Sometimes the official board is the "war department," or the Sunday school, or the Ladies' Aid. Any gathering may become a "war department" if not properly managed. The pastor is the leader. If troubles needlessly develop, it is the fault of the pastor and of those who share the responsibility with

him. In many cases a cowardly or incompetent pastor has allowed frictions to develop which crippled the church for years. It is the business of the Music Committee, under the pastor's guidance, to foresee the approaching storm and prepare for it.

Notwithstanding its serious responsibility, however, the Music Committee need not interfere unduly with the work of the experts it has chosen, if they really be such. Every person of parts likes, and will do better to have, a suitable measure of freedom and room for initiative. In our smaller churches suggestions may be very necessary, but where gifted and experienced workers are engaged, as in many of our larger churches, it would certainly be poor judgment to humiliate, fetter, and irritate them with needless advice. If such workers do not sense their task, and properly correlate their work with all other activities of the church, suggestions will probably be futile, and the only adequate recourse will be a change. Encouragement and appreciation, however, are always in order.

Apparently, one of the most important tasks for the Music Committee, in our smaller churches especially, is to cultivate musical talent. There are churches where there is no competent person to play the piano or to lead the

singing. But in such churches are there not young people who could be encouraged to learn to do these things? Certainly, as ministers and as laymen, we ought to look ahead and prepare our young people to meet the needs of the church. The teaching of music in the public schools is a great help along this line, but private instruction and the use of music schools are needed to carry the work of the public schools further. Importing a competent musician to act as pianist and choir leader and to teach the young would sometimes be good policy.

The bringing of good musicians to the church occasionally is a great stimulus to the young people to learn to sing and play. Sometimes a concert will set a number of young people to studying music, and will kindle those who are studying to new enthusiasm.

Another problem is to use the musicians we have. Sometimes there is good ability which is going to waste. Choirs ought to be organized to sing and orchestras trained to play in church and Sunday school to the glory of God and the edification of the people. Sometimes there are people who are prejudiced against the use of instruments in church or Sunday school. These need to be managed wisely, but not allowed to impoverish and hamstring

the church services. I know of a case—unusual in these days—where a fairly good violinist was not allowed to play in church or Sunday school because of prejudice against his instrument.

The question of the use of our more proficient musicians also is a very important one. Sometimes there are those who have spent much money and time in preparing themselves to sing or play, and, as they do not always feel able to contribute their services free of charge, they look around for some way to reimburse themselves for their outlay. They engage with the picture shows, or play for dances, or go into some other open door. The church trains up many a musician who is lost entirely to the service of the church as soon as he becomes somewhat proficient. I know it is said that musicians ought to contribute their talent just as other church workers contribute theirs, but due allowance is not always made for the expense of a musical education or for the necessities of making a living. It is proper and desirable that the church should pay some of its leaders of music, and make openings for those of developed ability, so that they will not be driven or tempted away into other fields exclusively. A young singer of ability recently told the writer that she would much prefer

to use her voice in religious work, but did not know how she could make a living if she did.

The church needs musical talents of the highest order, but how shall she have them if we continually allow so many of the developed or developing musicians to get away from us, while we depend on training up some more novices? It is the glory of the church that, inadequately as it may be done, she kindles so many with aspiration and helps them forward, but shall we bid them good-by as soon as they learn, and depend chiefly on beginners or on those of moderate endowments to lead our praise of God in song? I covet for the church her share of the world's musical geniuses, her Carusos, her Sembrichs, her Alma Glucks, her Scottis. But who can point to one such giving his life to the work of the church? Is it absurd to expect such a thing? From a financial standpoint perhaps it is, at the present time, but is there not need and scope in the ministries of the church for such great and refined musical talents? The slur at the music of the church as an unsuitable field for the play of such high gifts, while all too well justified by conditions as they are, is far from being justifiable when we think of possibilities and needs. The world is yet to hear its highest music in the incomparable enterprise of the church,

in its effort toward the supreme purposes for which it was raised up. Let no one think that talents of any kind can be too high to find adequate exercise in that most exalted and significant of all human activities.

But the day of blindness must pass. As there is no hesitancy, or ought not to be, in urging the finest gifts to yield themselves to the pastorate when God calls, so there must be an equally intelligent and believing alertness to encourage the noblest talents in every other line to devote themselves, as God may direct, to the Kingdom's exalted enterprises. What uplift in the services of worship, what power in evangelism will be added when priests and priestesses of music also minister at the altars! But the church must be open minded toward these things; it must encourage them; it must make provision, financial and otherwise, whereby it may become possible for this additional power to be used in the work of the Kingdom in definitely spiritual ways.

Of course, as already intimated, these virtuosi, if they gave themselves to the work of the church, would do so, at present, at enormous financial sacrifice. But shall we not believe that among singers and instrumentalists there are spirits as willing to sacrifice in the great work as are the highly endowed men of

the pulpit? Other such gifted ones might not feel called upon to give themselves wholly to the work of the church, nor should anyone expect them to, but, while going on with their vocations, they could lend their services at times, just as do men and women of distinguished gifts in other lines. Possibly there is more of this done now than we know. Certainly, many great singers help generously with their means if not with their voices. But shall such service, gracious as it may be, be thought adequate?

The attitude of the church itself has doubtless had an important bearing on this problem. Too often has there been indiscriminate condemnation of all who were on the public stage or platform. Such an attitude could not do otherwise than aggravate an already difficult situation. But truth and grace will march on until, while evil in every place and in every form will be banned, the good likewise in every place and in every form will be approved and encouraged and appreciated.

Is it too much to expect the Music Committee to take hold of these phases of their big problem? Let faith and heaven-born purpose give the answer. Rightly at work, the Music Committee will not only look after all the usual and indispensable details and arrange-

ments for the ministry of music in their church, but will seek out the Charles Wesleys, the Lowell Masons, the Friedrich Handels, and help them toward the maturing of their powers that they may take their due places and make their immortal contribution as Apostles of Sacred Music. Yea, and this committee too will mark the Miriams and the Davids, the Jenny Linds and the Schumann Heinks, the Whitneys and the McCormacks and will cheer them on till their genius shines with imperishable splendor to the glory of God and the delectation of his earthly children.

Nor is aught that has been said a reflection on those choice spirits who, with conspicuous devotion, and sometimes at great sacrifice, are giving their ministries in music so valuably to the church at the present time. None more than these would hail the day of greater appreciation on the part of the church of what they are trying to do, and the induction into comradeship with them of the first order of gifts and abilities in all lines of music. For these know that on the organ bench alone has the church retained her grip on the most gifted musicians, and this has come about not chiefly because the church was so appreciative of these musicians, but because most of the pipe organs have been in the churches. The installing

of organs in other places is likely to put even this hitherto secure territory under fire from commercial quarters, if not from within the church itself.

The character of those who take part in the services of the church may well be a matter of concern to the Music Committee. Both from the standpoint of the effect of the singer on the worshipers and from that of the rendition of the music itself, good character needs to be insisted upon. The supremest voice is a sacrilege in the sanctuary if it be not sincerely and reverently used, and the rotten life, notwithstanding any temporary flashes of goodness, effectually neutralizes even the most brilliant gifts. No definite and invariable line, however, can be drawn. Common sense and a godly spirit must decide. But certainly we should not consent to a debauched choir while the pulpit is required to be pure.

Let it not be forgotten, however, that music is one of the gates to the Kingdom, and we should not ruthlessly close that entrance to those who are weak and immature. But when they enter, we may properly expect that they will keep their faces turned in the right direction, or, if they veer, that they shall turn back again to the right, not rebelling against the just consequences of their error. It is

right that the leaders should be men and women of God, and that even those who serve in a subordinate way shall not bring reproach upon their calling.

From what has been said, it is evident that the Music Committee has a man's-sized job. What shall be their reward for their difficult and critical work? Let us hope that the church will duly appreciate what they do. But any full appreciation is impossible, nor by those who are competent will it be expected. For much that is best in their activities will not be open for general observation. The most effectual Music Committee will do its work with prayer, never, however, trying to substitute prayer for work. Such a committee will find its great and adequate reward: first, in doing the work itself, for all noble, important, difficult work is fascinating; then, if their purpose be what it ought to be, in the uplift of that purpose, and of their consecration to it; then in the high fellowship which is always theirs who serve at God's great tasks; and, lastly, let us hope, in such music as will be a tower of strength and a hill of beauty in the holy places of Zion.

CHAPTER III

BUILDING, MAINTAINING, AND USING A CHOIR

WILLARD E. BECK

I HAVE been asked to write on a subject which is very close to my heart—the building, maintaining, and using a choir—and I shall be glad if anything I may say will be of help to anyone.

The word "music"! What a volume of meaning it conveys! God has made the world vocal with sweet sounds.

In thinking of music we naturally think of it in connection with pleasure and happiness, but the voice of song does not always express gladness, but, rather, speaks the language of the heart. Ofttimes when our hearts are sad we find solace in song. When we are disheartened and discouraged we find help and inspiration in music.

Vocal music is the heritage of all classes. Not everyone, of course, is blessed with great musical ability or gifted with a beautiful voice, but every human being possesses the faculty

of music to a greater or less degree, and one should try to cultivate this gift and not allow it to lie dormant.

Here we see a group of children at play, and ere long we hear their happy voices burst forth in song. What could thrill our hearts more than the sounds of these childish voices? Children love to sing and they love the games in which songs have a part. Then over there is a group of young people gathered around a piano and the air rings with the sound of their merry voices as they join in singing some of the popular songs. They too love to sing. There are still others, those of more mature years, who have not lost their ear for music, and who enjoy singing quite as much as the younger people.

Out of these three groups, which are found in every church, one should be able to find plenty of material for the building of a choir or choirs.

As a first step in organizing a choir I would suggest that the leader, in order to acquaint himself with his people, should have a great deal of congregational singing, using the familiar songs that all will enjoy and in which they will all join heartily. Let the tempo be announced in a clear, emphatic manner by the instrument, and let the people take it up boldly

and quickly. "Push things." There is more danger of dying of dullness than of galloping into an unseemly chase.

In a plain choral the time may be quite rapid. The average member of the congregation cannot hold a long breath, and unless they sing fast cannot sing at all. Rather than drag the song out in the dreary, funeral-procession pace commonly heard, we would better be a little too gay. It is the slow, heavy style of singing that has brought church music into a certain disrepute which it does not deserve.

The leader, by watching and listening for voices in the congregation, will soon be able to select some who he thinks will make good material for a choir. By dividing the audience into sections and having each section sing separately, these choices may more readily be made. I would suggest that the leader be very careful in making selections not to get anyone whose voice would be apt to stand out in contrast to the others, or, in other words, would not blend well with other voices, or who would probably not cooperate well in the work of the choir.

With these as a nucleus, I would add to my choir, from time to time those who were recommended to me by good authority or those whose voices I had tried out.

The most necessary requirements for a successful choir, even above good voices, are loyalty, and faithfulness in attendance both at services and at rehearsals. This fact cannot be impressed too frequently upon the members of the choir.

Plan for your rehearsals. Have your surroundings right. In winter time have your room warm and well lighted. Make it cheerful so that your people will be happy. You cannot do your best if your singers are uncomfortable and unhappy.

The selection of anthems is about the greatest and hardest task of a choir leader—getting something his people will like and that they can sing, numbers that are tuneful and can be used several times. Any number of anthems are not worth repeating, or even worth learning. The first anthem my choir sang nineteen years ago last October was "Come to My Heart and Abide," by Macy, published by Ditson. We still sing it occasionally. "Make a Joyful Noise," by Simper, published by Ditson, the second number we sang, we are still using. Such pieces never wear out. So with our hymns. They are the same ones you and I sang in our childhood days.

Other easy anthems any choir can sing are: "Even Me," by John C. Warren, published by

Ditson (has a bass solo); "I Will Extol Thee," by Forsythe, published by Ditson; "Heart, Be Still," by Warren, published by Ditson; "Breast the Waves, Christian," by H. R. Shelley, published by Schirmer (bass solo, soprano and alto duet), very pretty and worshipful and not difficult, suitable for any choir with average solo voices. One afternoon last summer while studying churches in Denver, I went into one of the larger churches to meet the staff and see their church. The quartet choir was practicing and this was the piece they were singing.

I am a member of a chain of choir directors who exchange bulletins and musical suggestions from our respective churches. These same anthems I mention are used by these various churches, which include the Central Street Church, Detroit; First Church, Evanston; First Baptist Church, Dayton, and the First Presbyterian Church, Cincinnati. One Sunday the First Baptist Church choir of Syracuse, New York, sang "More Love to Thee, O Christ," by Speaks, published by Ditson (chorus with soprano solo), and "Some Blessed Day," by Nevins, both of which I use and which any choir can sing. This church has a membership of over two thousand.

A choir should have more soprano than any

other part, next bass, then alto, then tenor. Have your rehearsals regularly. Always have something definitely planned for several weeks ahead. For example, at my last rehearsal for Christmas music I told my choir that we would have an antiphonal song service the last part of January, giving them the date, and that we would commence practicing for it at the next rehearsal. Of course this is in addition to our regular Sunday singing at both services. I had no trouble to get one hundred singers for my two choirs—one in the balcony and the other in the choir loft—for my antiphonal song service. When that was over I had a new collection of Hymn Anthems, published by Schmidt Company, ready to commence practicing on, for a chorus of one hundred voices. My regular choir has an enrollment of fifty-four. The choir loft will seat, with all possible space taken, only fifty persons, so we shall have to overflow into the pulpit and space around the altar. My object is to keep something doing. At Broadway we believe in using our whole church seven days in the week. From a membership of seventeen hundred persons we can easily find one hundred persons who can sing and would like to sing.

But my adult mixed choir does not do all of

our singing. I have a choir of men, fifty of them, who furnished our music on several Sundays and gave us three song services during the winter. Men, and youths of high-school age, like to sing. I used for this chorus a book of anthems for men's voices, by Adams, published by Lorenz. People like to hear men sing and our church was filled almost to capacity each time they sang.

In addition to these two choirs I have another—one wherein, I believe, lie our greatest hopes and possibilities—a junior choir, boys and girls between the ages of eleven and sixteen years, singing two-part music. Some of the boys sing alto and some soprano. Girls the same. The best alto I have is a boy and some of the best sopranos are boys.

As I said at the beginning of my remarks, children love to sing. I have an enrollment of fifty picked voices and have that many more on the waiting list who would like to join. But fifty is all that I can seat. They have practiced each week since the first of October, on Thursday afternoons, three-thirty to five o'clock, and the number present at rehearsals has never been below forty. Often every child is present.

This is an organization that I should like to recommend to every minister—a junior choir.

Every church has its children, and all children can sing, some better than others, of course. They can get to rehearsal more easily, learn more readily, and have sweeter voices than adults. Everybody likes to hear children sing —parents, grandparents, uncles, aunts, and neighbors. Children have active minds and are very susceptible to training. My efforts with them along the line of shading and expression met with most gratifying results. Having them sing publicly once in three or four weeks seems often enough.

At Christmas and Easter I use both Junior and Adult choirs, having a processional, with the boys of the Junior choir leading, marching through the auditorium to their places in the choir loft.

I hope that every choir leader will be encouraged to organize a junior choir at once. The reward will justify your efforts manyfold. You not only increase the attendance at worship, but you will be molding the children's lives and forming in them the habit of going to church. And going to church is more or less a habit. Also, you will be preparing material for your future choir.

Organize your choirs, have a president, secretary and treasurer. In our adult choir we have dues of five cents a week. This amount

takes care of flowers sent in case of sickness or death. All this helps to promote the social side, and that is very essential. We try to have a social three or four times a year. Every fall one of our members invites us to his home for light refreshments and a social evening. At such times we often sing and practice secular music, making a little deviation from our regular singing, and we find the choir likes it very much. Last spring we drove out in the country for a picnic. There were machines enough among the members of the choir easily to take care of the transportation. This spring I expect to take both choirs out for a picnic.

A successful leader must pay a great deal of attention to the personal side—the personal touch—be interested in his people. Talk choir together. Ask them if they will be at rehearsal. If they have missed being present call them up and learn the reason why. Maybe you can help in some of their problems.

What an auxiliary music is to the preacher, lightening up dull faces, inspiring cheerfulness! It places the congregation in a receptive mood for the reading and hearing of God's word. Thus the influence of music is a blessing, and those who have part in furnishing it may be grateful that they too are permitted to aid in making the world happier and better.

CHAPTER IV

THE ORGAN IN THE CHURCH SERVICE

VAN DENMAN THOMPSON

THIS chapter will treat in the first division of the place of the organ in the church service, and in the second division of the installation and care of the organ. The subject will be considered from the standpoint of the organ as a solo instrument rather than in an accompanimental capacity, as this latter function is too obvious and too widely accepted to make it necessary to discuss it at any length.

If the honest opinion of many different individuals could be obtained as to the place of the organ in the church service, these opinions would probably vary from "a necessary evil" (this from the opinionated and egotistical clergyman), to "the only decent part of the service" (this from the equally opinionated and egotistical organist). Neither gentleman is wholly right, and the truth lies somewhere between these two extremes. The organ is more than a means of furnishing a necessary support to congregational or choir singing: it

has a function in its own right. But the fact remains that a church service is not an organ recital, nor should it be.

Let us go briefly through the service (the ritualistic services are not considered here) and discuss the use of the organ from the standpoint of the organist and the minister—the two who jointly have the details of the service in charge.

1. The Prelude should be chosen for its power of creating a worshipful mood on the part of the congregation. Suitable music, well played, well registered, can and does create in the listener first a feeling of quiet, of relaxation, a letting-down of tension. But its effect is not only that—it brings the minds of the entire congregation into this same state, and while the actual number of psychic power units generated by many people thinking and feeling in the same way may not be measurable as yet by scientists, no one doubts that this power exists and is a very real thing. The Prelude, then, should create first a mood and then a power. That music can do this is its greatest glory.

2. The Offertory. The business of taking an offering is too often regarded as a necessary evil. The reasoning seems to be something like this: the church needs funds; many people will

not pay unless a special place in the service is made for it (when they would be conspicuous if they didn't); hence the offering. Putting money into even velvet-lined plates makes a noise; the noise is unpleasantly audible in the otherwise quiet church, hence the music. But is this the right attitude? Most obviously not. The offering should be the high spot of the service, a dedication of the fruit of one's toil to the highest use to which it can be put—service for others. The modern worshiper has lost something of the spiritual exaltation which must have come to the Israelite of old, who brought his offering to the altar and felt that God had seen and understood. Cannot the modern worshiper feel this same spirit? Music of the right type can help immensely here. Organists, if you have a mystic, ethereal echo organ, prepare to use it now. If you haven't, use the best you've got, and *play good music.* Don't improvise, unless you feel that your improvising is acceptable in heaven and in the pews as well.

3. The Postlude is undoubtedly the most neglected part of the service. The writer regards it as unfortunate that the church service should take on the aspect of an informal reception immediately the benediction is pronounced. And strangely, it is often the min-

ister who is at fault here. He who has been so intent on lifting us out of our daily lives into a new and clearer vision of things, now seems just as intent upon plunging us back again. "Good morning! How is your aunt's pleurisy?" And we had come to church hoping we could forget, for an hour, our aunt's pleurisy! The organist too has caught the "Goody!—it's all-over-now" spirit, and rattles along on a "Festal March" or a "Toccata," serene in the consciousness that no one is listening to him, but that he is adding his bit to the general row.

Why can't we go out quietly, with the impress of the service still upon us? Why can't the organist realize that he is privileged to have the last word with the departing worshiper, and value rightly this opportunity for a real ministry? Why can't we think of the postlude as an extension of the service-thought, or as a last reminder to the congregation of things which are fine and holy, wise and good?

4. Something should be said as to the growing custom of preceding an evening or afternoon service with a quarter to half an hour of organ music. This is only an enlargement of the customary prelude, but because of its length a little more variety in the selection of

numbers is possible and very advisable. Beginning with a serious work, such as a sonata, the organist may proceed to a lighter work to focus the attention (which may have wandered somewhat during the playing of the more serious composition) and end with one or two shorter compositions in a quiet, meditative vein. This, of course, is only a suggestion, but the writer has tested it many times and has found it to be effective. The overly ornamented style (such as Batiste's Communion in G, for example) should be avoided, as it smacks too much of the tawdry and trivial. We cannot too often remind ourselves that music is not only an ornament to worship, but it is—or can be—worship itself. The decorative values of music certainly must not be ignored, but they are not the real and abiding values.

From the foregoing it may easily be seen that the writer believes that the organist should be a Christian and a church-member. It is not putting it too strongly to say that his business is the saving of souls and the keeping them saved, just as truly as it is the minister's business. He should be a capable musician and know his instrument well. An organist who has not a good technique is like a minister who lisps—he may have the best intentions in the world, but he is sadly handicapped. If the

church can afford to hire a competent man, there is no doubt that better results are obtained by giving him charge of the training of the choir; it is his profession and he is trained to do it. If, however, the church is forced to depend upon amateurs for organist and choirmaster, there are reasons for dividing the responsibility. The writer would like here to add, as in parentheses, that he hopes that never again may he be forced to look upon the sad spectacle of a "choir-leader" standing in front of his little band, with his back to the congregation, waving in desultory fashion either a slender stick or an admonishing finger, while the choir, doubtless convinced, through long experience, of the uselessness of trying to follow these gyrations, sings blissfully along, eyes glued to the book, utterly unconscious of the perspiring and self-conscious "leader."

II

Because of the importance of the organ it is essential that a new organ be carefully chosen. If a minister proves unsatisfactory, there is always a chance of getting rid of him after an interval, but an organ, once in, usually stays in for twenty or even more years. Indeed, it seems to the writer, after hearing some of the ancient relics which are still in use, that some

churches must have the idea that organs are chosen "not for time, but for eternity."

The success of an organ depends to a considerable extent upon the architect of the church building. Sufficient space is a first requirement, as crowding injures the tone to a marked degree. If the organ is small, it may be built entirely in the room, an ideal position from the acoustical standpoint. If the organ is placed in chambers especially built for it, it is necessary that these chambers be high, wide, and shallow. In other words, the ideal position (that of the organ built entirely in the room) should be approximated as closely as possible.

Most organs are now built with detached consoles, and there is considerable advantage to the organist in thus being enabled to judge the effects he is producing, as well as to direct his choir more easily. Indeed, it is doubtful if this latter is possible except with detached console, so placed that the entire choir can be seen from the organ bench.

Many times a committee finds itself burdened with the responsibility of selecting an organ and feels that it knows little of how to proceed. A safe plan is to write to six or eight builders (addresses may be secured from one of the several organ magazines), stating the

amount to be spent, size of the auditorium and organ chamber, etc., and ask for specifications. When these arrive, an experienced organist can be of help to the committee in explaining and comparing specifications, making clear the meaning of such technical terms as "note" (as distinguished from "pipe"), "unit," "duplex chest," "borrowing," etc. A great majority of builders endeavor to explain as clearly and as concisely as possible every detail of the specification, but an understanding of these few terms is taken for granted. The writer feels that the so-called "organ-architect" is seldom if ever a necessity, but feels that a committee is unwise who buys so expensive a piece of mechanism as an organ without some professional advice. Most organists are willing to give this advice without charge to any church which asks it, even if in no way connected with the church.

In a non-technical book such as this, it would be out of place to discuss the question of unit organs or of borrowed stops. Used unwisely, both these methods of organ construction are thoroughly bad; used judiciously, there is a possibility that they may effect a desirable saving of funds, though the saving would be slight.

It is also unwise to attempt here to give a

standard specification as a guide for churches. It may, however, be of some value to say that a small two-manual organ should have at least six stops on the swell and four or five on the great to be adequate for ordinary church use. There should be on the pedal a soft sixteen-foot stop and a stronger one of the same pitch, as well as an eight-foot, which can be derived from the stronger sixteen-foot set. The softer stops of the great, which are mostly used for accompanying, should be inclosed in the swell-box.

As to the care of the instrument once it is installed, little need be said. In most instruments will be found a printed list of directions (often placed near the entrance to the organ) which should be read occasionally and followed more generally than they usually are. With the motor is sent a card of instructions having to do with oiling, etc. The organ should be tuned, not so much for its own sake as for the sake of those who listen to it, three or four times a year, or oftener, if necessary.

And, in conclusion, let it be said that the best way to take care of an organ is to use it continuously. Like religion, it should be used every day of the week and not merely on Sunday. A church should take pride in allowing its organ to be a feature of many community

concerts and gatherings, and if the organ is freely open to the young people of the congregation for practice, the church and the organ will each be the better for it. No good organist will object to his instrument being used for practice, but the incompetent, selfish tyro, who knows how poor his playing is and how easily some gifted young person could surpass him if given a few months' practice, will object, and object most strenuously, to a "desecration" of his "sacred instrument." The organ, like anything else, is sacred only if it is a factor in human welfare and betterment; and legitimate use is never desecration.

CHAPTER V

MUSIC IN THE SUNDAY SCHOOL

EDITH LOVELL THOMAS

Purpose

"Sooner or later we shall not only recognize the culture value of music, but we shall also begin to understand that after the beginnings of reading, writing, arithmetic, and geometry, music has greater practical value than any other subject taught in the schools."[1]

This estimate of the value of music, so true from the standpoint of public-school experience, is equally true in Sunday-school practice whenever the adequate resources of music are put to the test.

The culture of the spiritual life of children, youths, and adults in departmental and entire school worship, and the manifestation of that culture in certain definite attitudes of mind and types of conduct are matters of prime importance in present-day religious education.

Certain fundamental reasons for employing

[1] P. P. Claxton: United States Bureau of Education Bulletin, 1914, No. 33.

music in the service of worship should first be considered:

1. Singing is a natural and universal expression of emotion.

2. "Music is the handmaid of religion" because it more clearly reveals the truth contained in the words to which it is set than the words themselves when they are merely spoken.

3. Since the days of the Minnesingers and Mastersingers, when the common people were taught the stories of the Bible through the medium of song, singing has been one of the most effective teaching agencies throughout all Christian history. In India to-day this method of telling the gospel is proving most popular and far reaching in its results.

4. "Art gives beauty and attractiveness to religion and religion gives content and genuineness to art."[2]

5. The realm of the mystical, in which pure and undefiled religion operates, is easily entered by means of music since

"Music is a house not built with hands,
Built by love's Father, where a little space
The soul may dwell; a royal palace fit
To meet the majesty of its demands;
The place where man's two lives unite; the place
To hold communion with the Infinite."[3]

[2] Edmund S. Lorenz, *Practical Church Music.*

[3] Robert Haven Schauffler.

Contribution Made by Each Musical Number

The name that is given to each number suggests the distinctive part it is chosen to contribute to the whole.

I. The prelude—the opening number of quiet or other type of instrumental music—is designed to introduce the theme of the service, or induce the right attitude of mind, attracting the attention and directing it toward what is to follow, thus preparing the way for the important business of the hour. The prelude then produces a definite or more general reaction on the part of the listeners by setting a theme for meditation, soothing the spirit, awakening a desire to worship, prompting a sense of joy or gratitude, or stirring deeper emotions.

Congenial atmosphere, prompt beginning, order and decorum, intelligent selection of music and skillful and sympathetic interpretation are all essential if a satisfactory result is to be secured.

That the prelude is the first act in the service of worship rather than a "filler-in," a convenience which serves to cover up the entrance of late-comers, or a musical background for social intercourse, is a fact that must be estab-

lished before the prelude can play its destined part in the whole design of the service. A brief composition which has a fine, strong progression of harmonies as its predominant characteristic is best calculated to gain the desired effect. For example:

"Prelude Solenne," Ernest R. Kroeger, for pipe organ.

"Sanctus," W. A. Cruickshank.[4]

National Hymn, George W. Warren.[5]

II. The singing of hymns—expressions of prayer and praise to God—being a social exercise, helps to make a unit out of separate individuals in the assembly. This is made possible by the singing together of common aspirations, which in turn arouse new longings aided by the power of suggestion and association. The words must be real lyric poetry, full of universal truth, which is commensurate with the depths of human needs, the breadth of all races and conditions of men, and the infinite grace of God. The tunes must be suited to the taste and capacity of the singers, worthy of the words, and of such a high order that the hymns can be rendered as a sincere and beautiful offering of all the people to their God.

Since great hymns are the epitome of the

[4] *Hymnal for American Youth*, Edited by H. Augustine Smith. The Century Company. Orders of Worship, pp. 14–15.

[5] *Ibid.*, No. 245.

finest thoughts and experiences of Christian men and women recorded through the years, they are bound to stamp their impress upon the susceptible young lives of those who repeat them. The tunes which fittingly accompany these hymns sensitize those who sing them so that the impression is more deeply made. The appeal is more keenly responded to when familiarity with the personalities who created the lyrics is gained and all are taught to sing with the understanding.

Truth, in the garb of a hymn, has easier access to a life when sung, for music has a magic way of opening gates which remain barred to less attractive guests. For example:

"The Earth is Hushed in Silence." Tune, Lord's Day. Felix Mendelssohn.[6]

"Holy, Holy, Holy, Lord God Almighty," Reginald Heber. Tune, Nicæa. John B. Dykes.[7]

III—The Offertory is planned to give more significance to the bringing of one's money to God. The act should never degenerate into a mere collection of coin. In very truth this is a sacred and crucial test of the sincerity of religion, for it shows how highly the privilege of worship is valued, and what one is willing to give in return for what he has received. The

[6] *Hymnal for American Youth*, Edited by H. Augustine Smith. The Century Company. No. 13. [7] *Ibid.*, No. 12.

music used, whether vocal or instrumental, should be reminiscent in character, breathing the spirit of "Remember the words of the Lord Jesus, how he said, 'It is more blessed to give than to receive.'" The thought should be directed by this music to the Giver of all gifts, gratitude evoked and the joy of response felt. Not the sound of dropping pennies, but the making of a gift of love to the heavenly Father should be the emphasis laid.

As harmony was the predominant element in the prelude, so melody will be the characteristic feature of the offertory. For example:

"There Is a Green Hill Far Away," Charles Gounod.

"Saviour, Thy Dying Love." Words, S. Dryden Phelps; tune, "Something for Jesus." Robert Lowry.[8]

"Simple Aveu" ("Confession"). F. Thome (instrumental).

IV. Solo or Special Number. Those who have special gifts should be taught to render special service. Many of the most beautiful and fitting selections for religious use are written in solo, duet, trio, or quartet forms. The assembly should not be deprived of the unique quality which these may add, because of lack of planning and preparation on the part of

[8] *Ibid.*, No. 158.

those who have the service in charge. Because of the nature of the music and the need of the individual to cultivate his talent for the benefit of others, opportunity should be provided for this rare contribution. For example:

"Come Unto Me," Soprano Solo, "The Messiah," Handel.

"Come Ye Blessed of My Father," Baritone Solo and Trio of Women's Voices.—W. C. Macfarlane.

"We Three Kings of Orient Are." For Men's or Boys' Voices singing solos and in unison. Words and music, John H. Hopkins; tune, Kings of Orient.[9]

Air for G String, Violin Solo, Bach (or other instrumental numbers).

V. In the response following prayer, the leader gives the assembly an opportunity to confirm or give pledge of loyalty to that which he has expressed for the group. This forms a bond of unity between the leader and those who are led, and increases the feeling of responsibility for the ongoing of the service among the group. For example:

"O Hear Our Prayer," I. H. Meredith.[10]

VI. The postlude has the chance to set the seal on the truth of the service by gathering up its values in such a way that one vivid im-

[9] *Hymnal for American Youth*, Edited by H. Augustine Smith. The Century Company. No. 90.

[10] *Ibid.*, p. 35, Orders of Worship.

pression may be taken home by the listeners. It must follow logically that which has preceded in order to do this. By it is afforded a moment of quiet for meditation upon the things that have been heard and felt and the mood created for immediate action, which converts purpose into deed and transforms ideal into practice.

Whichever one of these ends is achieved, the postlude will always conserve rather than destroy what has been gained and will, therefore, never degenerate into a noisy conclusion to a solemn or joyous period of worship. Wherever practicable it may be sung as a recessional, leading the assembly to their various classes for study or taking them out from the house of worship to the place where they become doers of the word. For example:

"Peace I Leave With you," George C. Gow. *Missionary Hymnal,* published by Central Committee on United Study of Foreign Missions, p. 37.

"O God Who Workest Hitherto," Thomas W. Freckleton; tune, Eagley. James Walch.[11]

"March Romaine," Charles Gounod (instrumental).

"Hail the Glorious Golden City." Words, Felix Adler; tune, Sanctuary, John B. Dykes.[12]

[11] *Ibid.*, No. 212. [12] *Ibid.*, No. 225.

Scope and Content

When we think of the Sunday school as the place where people of all ages gather to receive religious instruction for a number of years, we see at once the immense scope of music that is fitted to meet the needs of all these ages during the entire period of attendance. We have almost limitless resources in both vocal and instrumental music which have been created for or are adapted to religious purposes. However, much time and thought and intelligent planning are necessary to fill out the scope with music carefully chosen and related to the spiritual development of the individual members in the school. Such a system necessitates grading of the music so that each year shall receive its full proportion and no pupil be defrauded of his just due.

The content of this music curriculum which shall be at all adequate to the demands of the modern Sunday school must include songs and hymns which develop the themes that are being taught in the classes and which are the subjects dealt with in the worship services of the departments—standard hymns that all intelligent Christians should know, music that develops the æsthetic sense, cultivates the imagination and that which conserves the spirit-

ual heritage of the race. All material chosen must parallel the development of the child as his singing voice is trained, his psychological progress is made, and his religious life unfolds.

In the kindergarten there must be laid a foundation that is deep and strong enough to support a symmetrical and worthy superstructure, each successive department building on its own appropriate and proportionate part until the adult is the possessor of a well-balanced, finely wrought, and beautiful musical house.

Illustrations of Songs and Hymns which Develop Given Themes:

Kindergarten: "Baby Moses." Words, Florence Hoatson; tune, by Hermann von Müller.[13] God's Care.

Primary: "Tell Me the Stories of Jesus." Words, W. H. Parker; tune, Stories of Jesus. F. A. Challinor.[14] Life of Christ.

Junior: "Marching with the Heroes." Words, William George Tarrant; tune, Via Militaris. Adam Geibel.[15] Emulation of Heroes.

Intermediate: "I Would Be True." Words, Howard Arnold Walter. Tune, Peek. Jo-

[13] *A First Book in Hymns and Worship*, No. 107. Edith Lovell Thomas. The Abingdon Press.

[14] *Ibid.*, No. 22.

[15] *Hymnal for American Youth*, No. 201.

seph Yates Peck.[16] Development of Christian Virtues. Omit refrain.

Senior: "This Is My Father's World." Words, Maltbie D. Babcock; tune, Terra Beata. Traditional English Melody.[17] God in Nature.

Young People: "Where Cross the Crowded Ways of Life." Words, Frank Mason North; tune, Germany. William Gardiner's *Sacred Melodies*.[18] Christian Vocations.

Adult: "O Zion, Haste Thy Mission." Words, Mary A. Thomson; tune, Tidings. James Walch.[19] World Outlook.

Illustrations of Hymns that All Should Know:

Kindergarten: "Now the Day Is Over." Words, Sabine Baring-Gould. Tune, Merrial. Joseph Barnby.[20]

Primary: "Hymn of Praise." Words, Folliott S. Pierpoint. Tune, Dix. Conrad Kocher.[21]

Junior: "Faith of Our Fathers, Living Still." Words, Frederick W. Faber; tune, Saint Catherine. Henry F. Hemy and J. G. Walton.[22]

Intermediate: "The Son of God Goes Forth

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[16] *The Methodist Sunday School Hymnal*, No. 186.
[17] *Hymnal for American Youth*, No. 46.
[18] *The Methodist Sunday School Hymnal*, No. 233.
[19] *The Methodist Sunday School Hymnal*, No. 245.
[20] *A First Book in Hymns and Worship*, No. 36.
[21] *Ibid.*, No. 20.
[22] *The Methodist Sunday School Hymnal*, No. 117.

to War." Words, Reginald Heber; tune, All Saints. Henry S. Cutler.[23]

Senior: "Lead On, O King Eternal." Words, Ernest W. Shurtleff; tune, Lancashire. Henry Smart.[24]

Young People: "O Beautiful for Spacious Skies." Words, Katherine Lee Bates; tune, Materna. Samuel A. Ward.[25]

Adult: "When Wilt Thou Save the People?" Ebenezer Elliott. Tune, Commonwealth. Josiah Booth.[26]

Illustrations of Vocal and Instrumental Selections which Develop the Æsthetic Sense, Cultivate Imagination, and Conserve the Spiritual Heritage of the Race:

ÆSTHETIC—IMAGINATIVE

Kindergarten: "To a Wild Rose." Piano Solo. Edward MacDowell.

Primary: "The Swan." Piano Solo. C. Saint-Saens.

Junior: "Morning Mood." Piano Solo. Eduard Grieg.

Intermediate: "Pomp and Circumstance." For Pipe Organ. Edward Elgar.

Senior: "Tune from County Derry." Piano Solo. Percy Grainger.

[23] *Ibid.*, No. 221. [24] *Ibid.*, No. 219.
[25] *Hymnal for American Youth*, No. 239.
[26] *Methodist Sunday School Hymnal*, No. 280.

Young People: "Kamennoi-Ostrow." Piano Solo. A. Rubinstein.

Adult: "Kol Nidre." Violin Solo. Old Hebrew melody arranged by Max Bruch.

SPIRITUAL HERITAGE

Kindergarten: "Lullaby." J. Brahms. Lullabies.

Primary: "I Think When I Read That Sweet Story of Old." Jemima Luke. Tune, Sweet Story. Traditional English Melody. Folk Songs.

Junior: "God Rest Thee, Merry Gentlemen." Old English Carol. Carols.

Intermediate: "If With All Your Hearts." Tenor Solo from "Elijah." F. Mendelssohn. Oratorios.

Senior: "Marche Religieuse." Organ Solo. A. Guilmant. Pipe Organ music.

Young People: "Unfinished Symphony." Orchestral compositions. Schubert.

Adult: "A Mighty Fortress." Tune, Ein' Feste Burg. Martin Luther. The greatest hymn of all Christian faiths, expressing praise, adoration, conflict, triumph, aspiration.

UTILIZING RESOURCES

The musical resources of the entire church should be drawn upon for the education and

enjoyment of the Sunday school. Any person who has unusual talent or who has had musical training should be allowed the privilege of sharing that talent with the members of his Sunday school. In this way many of the choicest selections of religious musical literature may be heard which would otherwise remain unfamiliar to the rank and file who go in and out of our Sunday-school doors.

In addition to this resource the phonograph has brought within our reach a vast store of treasure which has been hitherto inaccessible to most of our people. If this instrument is used as a means of presenting selections which would in no other way be possible for our schools to hear (some of which are in the above lists), then it can be utilized to very great advantage on frequent occasions. A thorough study of the catalogues of the big phonograph companies will reveal how much untouched wealth, as far as our schools are concerned, lies in this modern invention, which may be had at very little expense.

The church organ is an investment on which the Sunday school should realize much more interest than it does at present. At least once a year there should be conducted an organ recital, purely for the instruction and delight of our Sunday-school pupils. They should be

taught to know and appreciate the love and devotion of the great musicians who have written solely for the church and religious purposes and be helped to become familiar with this portion of their religious heritage.

Essentials

In order to reach the high ideals which must be clear to those who undertake the work of training in music in our Sunday schools, several essentials must be kept in mind: 1. Intelligent, trained leadership, involving musicianship, fine Christian character and skill in accomplishing the true aim of all Sunday school service, namely, development in Christian character, are vital to the work. We must not be satisfied with a leader who merely announces a chance number, calls upon the people to stand and sing lustily, and beats the time with vigor. He must be a person who knows the music to be used, understands why it is being used at the given moment, and is reasonably skillful in accomplishing the aim toward which he is working.

Our pianists must be people who not only know how to play the instrument well but who can sympathetically enter into the mood of the hour, and by their playing promote the spirit of worship in the assembly.

Our people must not be allowed to sit in listless idleness, nor yet engage in conversation while a hymn is being sung or any other part of the program is being attempted. Such conduct not only destroys what benefit might accrue to them individually but is a distinct act of irreverence toward the God in whose service they are enlisted and whose very name should be hallowed.

Wherever an orchestra can be organized and thoroughly trained to assist in Sunday-school music, such a group must first be taught to understand the nature of the service it is to render. Whatever selections this orchestra may be asked to give must always be instinct with religious values. Dance music or so-called secular music which has associations that arouse thoughts foreign to worship is obviously out of place in Sunday school. Standard works which have become hallowed because of sacred use will, when fittingly chosen, produce the right reaction from the assembly. When the orchestra plays for the singing of hymns it must serve as an accompaniment, never drowning out the voices of the singers or discouraging them from a hearty expression of praise. The orchestra, like every other element used in the conduct of worship, must learn to contribute toward that worship

and never detract from it by attracting attention to itself.

Departmental Worship

Unless the school is a very small one, the best results cannot be obtained by all worshiping together. Just as the capacities and needs and interests vary with the different departments, so must the music be adapted to their varied capacities, needs, and interests. Because of these diversities departmental worship is the only sensible method of dealing with the problem. This does not interfere with occasional assemblies when all departments meet together, for it is always important that certain bodies of worship material shall be known and used by all. Such occasional merger services are naturally held at the times of the great church festivals—Christmas, Easter, and Children's Day—when all ages worship in common and each department has opportunity to contribute its own unique part to the whole service.

Imperative Task

"The hour cometh, and *now is,* when the true worshipers shall worship the Father in spirit and in truth: for the Father seeketh such to worship him" (John 4. 23).

MUSIC IN THE SUNDAY SCHOOL

Music occupies a large part of the period devoted to worship. We must without delay address ourselves to the task of developing that type which expresses the inner spirit of worship. We must maintain at all cost the truest and the finest that we are able to produce, if we would be among those whom the Father seeks to worship him.

NOTE: Selections of songs and hymns have been almost exclusively made from *A First Book in Hymns and Worship*, *The Methodist Sunday School Hymnal*, and *Hymnal for American Youth*, because these books demonstrate the principles which are set forth in this chapter. They are an honest attempt to meet, in as adequate a measure as possible, the obligation laid upon those who direct the music in modern Sunday-school worship.

CHAPTER VI

THE SUNDAY SCHOOL ORCHESTRA

J. M. WALKER AND A. P. WAGONER

THERE are those who discountenance having any orchestra at all on the ground that it is so likely to play jazz music and create such a rollicking spirit as will destroy the devotional atmosphere of the Sunday school. Without question there is ground for such a fear. However, the same misgiving has been voiced with reference to choirs, and formerly against organs and pianos. Orchestras can be of fine advantage if properly constituted and used

They give opportunity for useful and fascinating activity to many who would otherwise have no place in the Sunday school but as attendants, if, indeed, they were that; they are of especial value to young people in affording a wholesale activity when activity of some sort is essential; they add to the Sunday school a valuable opportunity for fellowship in a profitable and interesting activity on the part of those with a definite gift and passion for instrumental music; they help to prepare mu-

sicians for future service in the church and to society; and when properly made up and used they add attractiveness to the Sunday-school program, increasing the attendance and helping in every way to the success of the school. However, as with all else, care is needed to see that the orchestra proves to be a help rather than a distraction.

The instrumentation is important. The brass should not be overdone. A successful orchestra leader suggests the following for an orchestra of moderate size: five first violins, three second violins, first and second cornets, first and second clarinets, trombone, 'cello, string bass, and piano. Saxophones frequently have a place, but, like the horns, can easily be overdone. Entirely too many young people are learning to play the saxophone in these days, to the neglect of more important instruments.

The Sunday-school orchestra is naturally a mixed affair, consisting usually of young and old of both sexes. One leader says he usually finds the girls more proficient than the boys, more regular in attendance at rehearsals, and more deeply interested in the music. This may be a local condition. Certainly, effort ought to be made to enlist the boys. Occasionally it may be necessary to pay some outstanding player to become the nucleus of the orchestra,

and when the ability of the one paid is conspicuous, the arrangement need not cause discontent on the part of the other members. Usually, however, the players give their services gladly. As for the leader, it is frequently possible to secure an entirely competent one without pay, but there is no reason why a gifted leader of the orchestra might not be paid just as the church organist or choir leader is paid. Good character is just as important in the members of the orchestra as in the choir, and especially in the leader.

The music for the orchestra ought to be paid for by the Sunday school, or out of a special fund created by the church. It may be of varied character, but much of it ought to be sprightly, and yet all of it of real worth as music, and suitable for a service of worship. Dance tunes should be ruled out. Noble overtures are played by many Sunday-school orchestras as the opening number, to the great delight and advantage of the school. The knowledge that some such selection is to open the program helps to bring the people on time. Most Sunday-school song books have orchestra parts to go with them, and these should be secured for the orchestra.

Regular and serious rehearsals are necessary. Unless the orchestra does something

worth while, the better players will soon lose interest. A concert occasionally will help to hold interest. For the sake of the school, too, the orchestra needs to take its work seriously.

During the Sunday-school hour the orchestra may play the prelude, give a march when the classes are going to their places and returning, and a postlude. These selections should be as much in harmony with the lesson of the day as possible. To play some hilarious postlude after a solemn lesson would hardly seem sensible. Unfortunately, many orchestras pay not the slightest attention to what the lesson is about, partly, perhaps, because their leaders or members do not attend the classes, as they ought to do.

In addition to their special numbers, the orchestra should accompany, not too boisterously, all the songs by the school. A skilled chorister can use the orchestra to good advantage in giving every song the right tempo and volume. It is a delight to sing to the accompaniment of a good orchestra.

Practically all the suggestions that apply to the use of the organ in the church service apply to the orchestra in the Sunday school. It is to be a vital factor in helping the school to achieve its exalted purpose.

CHAPTER VII

MUSIC AND THE REVIVAL MEETING

JOHN M. WALKER

Moody felt himself doubly strong when Sankey was with him. So the pastor who has adequate and appropriate musical assistance during the revival period is sure of easier and of greater success.

Evident as the fact just stated is, yet the music of revival meetings has come to be a problem, and in some cases almost a scandal. Not more so, however, than is the whole meeting when it is not properly conceived and carried forward.

We are to deal only with the revival meeting in the average church, not with the problem as it relates to the great tabernacle effort.

Some would make a more or less emphatic distinction between the revival meeting and the evangelistic meeting. There are some differences that may well be noted, but such differences will probably be clear enough without our treating the music for the two purposes in separate sections.

A more practical and important distinction

is made between methods suitable for adults and those for children. There are important differences that ought to be kept in mind here, which usually can be given better recognition when separate meetings are held for the children and for adults.

It is true that many of our songs will be appropriate for all; it is just as true, however, that some songs which might be fitting in a meeting for adults would usually be out of place in a children's meeting.[1] Of course children are frequently in the meetings with the adults, and when they are, the best must be made out of a difficult situation. In such cases the children may frequently be used in a potent way to help adults to decision. Their very presence is a benediction. But certainly their presence ought not to be forgotten or ignored in the choices of music for the meeting. When they are gathered in separate meetings, songs embodying imagery and ideas that are appropriate to their experience should be used. Efforts to distinguish between the songs appropriate for children and for adults sometimes go too far and fail to recognize the existence in germ in the child of everything that is in the adult, but certainly some of the highly wrought

[1] For example, "There is Power in the Blood," and "Lord, I'm Coming Home."

imagery of songs of contrition would seem strained and in some cases grotesque in the children's meeting, and liable to awaken abnormal feelings in the child mind. A sensitive, intelligent person, guided by the Spirit, will usually have leadings as to what songs are appropriate in any given case. Only the man who is dumb or brutal will take ruthless advantage of the supersensitive minds of the little children. There will be found no warrant in the Gospels for such a procedure, but rather the threat of a millstone.

A distinction might well be made also as to people in different stages of development as regards the gospel. The problem in heathen lands is certainly very different from that in countries where the main outlines of the message are familiar. Differences almost as great exist between peoples of different kinds and degrees of education and experience in our country.

The differences that might be enumerated are so many and so great that one might feel discouraged to say anything on the general problem. But here, as in all such cases, one must depend on that lively common sense, and that alert passion for doing good, which alone, under the guidance of God, can enable one to work in the best way.

MUSIC AND THE REVIVAL MEETING

We may venture a statement of some general principles and then deal with some of the more specific items of the problem of music in the revival meeting.

1. Spiritual Purpose

The spiritual purpose of the meeting must never be forgotten in the selection and the rendition of the music. We must not expect spiritual fruits from worldly music. The problem of drawing hearers is always a live one during the revival period, but the getting of hearers should not be looked upon as identical with leading them to Christ. I suppose that one would be justified within limits in using methods that would draw the people who are wanted, provided that, after they came, they were led to something better. We have to start with people as they are. And certainly that is poor art and judgment which can go on just the same whether anybody is present to get the benefit of it or not. However, the leader of a revival meeting should never fail to recognize the spiritual faculty that is in every human being, somewhat dormant, it may be, or dulled by neglect or misuse, but subject to response to the gospel in song. The best magnet to draw the world to the revival is, after all, not the tunes of the street, or the methods of the vaude-

ville, but the glorious gospel in song—in simple songs, it may be, but sincere and reverent and tender and affectionate and full of faith and redolent of encouragement and promise. "And I, if I be lifted up, will draw all men unto me." It is strange that anyone should ever think of turning to anything other than the well-nigh irresistible attraction of the gospel to bring the people to the revival meetings.

Much variation may exist, it is true, as to the words and music that are most suitable for different revival meetings. Sometimes words and tunes that are simple almost to childishness and crudity may make an appeal that chaster songs do not make. The results are the criterion. Music is a servant, although one with which improper liberties should not be taken, and the cultured taste must be willing to sacrifice somewhat, if need be, for the good of others. The Glory Song, by no means a grievous example, is offensive to some people, but has made a strong appeal to many others. Here, again, however, we need to realize that the great central, elemental truths of human life and of the gospel make a common appeal to all, and with all the variations that may and do exist, yet there are songs, like "Nearer, My God, to Thee," and most of the old and fa-

miliar hymns, which appeal to everyone, and are a power, when properly used, in any revival meeting. The hymns that most surely direct the thought to God have greatest power and value.

2. Drawing the Crowd

We would venture something further on this important theme. In the beginning of the meeting this may not be the most important part of the problem. Then the leading question should be, What shall we do with the people when they come? And the thought of getting them to come, and also the confidence that they will come when we are ready for them, if we use proper methods, ought to be definitely in mind. The belated lament about people not coming is usually a proof of failure somewhere in the plans for the meeting. Having made some definite preparation to make their coming worth while, it is one of the great problems of every revival meeting, especially in these days, to get the people there whom we desire to influence. Unquestionably music can be a mighty power in the solving of this problem. Sometimes good music in itself is adequate to draw and to hold the people. Certainly, when combined with great preaching power it is fairly certain to win.

3. Continuity

Articulating the revival with the life of the church, so that all that is worthy in the church will be strengthened rather than weakened by the special meetings, is exceedingly important, but very often is disregarded. It is sometimes disregarded deliberately, especially when an evangelist holds the meeting. Some evangelists are longheaded and serious enough to try in every way to make the revival a wholesome incident in the ongoing of the church, joining helpfully with all that went before and with what is to come after; but some, either from thoughtlessness, or cynicism with reference to the church, or superficiality, or bigotry, deliberately try to make the revival as much of a break with the life of the church as possible. Some pastors, too, do not sufficiently appreciate how important it is to have the revival of such a kind as will make their church stronger, rather than weaker, in the things that are worth while.

A revival that is violently "different" may draw the crowd more quickly, and apparently produce a deeper impression. Certainly, it will produce a quicker impression. But the vital question is, What will such a revival lead to? Who will "carry on" after it is over? Is

it the intention to form a new church, or to go forward with the organization that existed before the revival? It may be very proper and necessary to wish for a reconstructed church, or a renewed church; but even if that is to be sought, still a certain recognition of aught of value that may be in the church at the time the revival begins will need to be made.

A revival is never to be an orgy, and ought not to be an excursion, nor a rebellion, except in a case of extreme and inescapable necessity, in which event it might be a question as to whether such a revival could with propriety be held in the building of the church which it proposes to forsake or to disrupt. Certainly, even in the most desperate of circumstances, the revival ought to try to the very limit to use everything of good there is in the church, and to try to correct any evils that may have attached themselves during the church's pre-revival activities. It is nothing more than sound management to do this, and when we think of what is going to be the condition after the revival effort shall have closed, we see the more clearly how important it is that we shall have revived the church rather than started needless irritations and divisions within it.

In its application to the music, what we have just said means that, as far as possible, the mu-

sical resources of the church, as they were at the time the revival began, should be utilized and made the backbone of the music of the revival meeting. There may be some special reason why the organist may have to be supplanted, or the choir dropped, or some other regular musical helper of the church sidetracked, but usually that would seem to be blind and stupid blundering. Some evangelists feel that they must thus set aside the pastor during the revival, or ask that all the regular meetings of the church societies be discontinued during the special meetings. A better plan usually would seem to be to use all the regular services of the church, and all the regular workers of the church, supplementing them if need be, redirecting their activities to some extent probably, but endeavoring to fill them with the spirit of the revival as a guarantee of permanence, and as a help toward the largest and most peaceable success. We should say that wisdom would be to use the organist, and choir, and Sunday-school orchestra, and children's chorus, and all other musical resources of the church in the fullest and most effectual way during the special meetings rather than to ignore them or disintegrate all of them in the wild purpose of doing something new and startling.

4. Permanence

The revival should aim at stressing the things that can be permanent. This thought was partly involved in what went just before, but deserves further attention. There will be some special and passing features in every effective meeting, just as there are likely to be peculiarities in every strong man. But the unusual should never be crowded into first place. The staple elements of church life ought to be the staple elements of the revival. Otherwise, trouble is sure to follow in assimilating the results of the revival to the life of the church. As to all else, so this applies to the music. Shall the regular church song books be cast aside? It may be that a new book will be necessary. Shall we have no organ prelude or offertory or postlude on Sunday while the revival meeting is on? It may be that such a revolutionary program is by some special condition made justifiable or necessary. But it is to be noted that even in the new song book, much of the old material reappears—a tacit but emphatic recognition of the indispensableness of the old; and that when the Sunday program is changed, nevertheless the regular features reappear in different form. Sometimes an introductory song service takes the

place of the prelude, and a solo by the evangelistic singer the place of the organ offertory. For the purpose of the revival these changes may be useful, but it ought not to be overlooked that the essential service rendered by the regular features is given recognition, even though unintended, by the substitutes that are introduced. If the regular elements of the church service, with those who render them, are not crippled or destroyed, but, rather, helped by the change of program, or if driven out are supplanted by something permanently better, then the changes will have proved wholesome. Otherwise harm has been wrought that will face the pastor and the official board after the revival is over. It would seem to be sound policy to use the regular features and resources, in sufficient measure at least as not to alienate them, and to try to infuse into them the new and better life that the revival ought to bring. Some new songs undoubtedly are a great advantage during the revival, but the old ones ought also to be used in such a way as to become the sources and the channels of new life in the church.

Having outlined these principles, let us now note more in detail some of the items of the problem.

Special Points

1. *The opening service of music.* This is a very important contribution. It should be a service full of good cheer, inspiring with the thought of the gospel, overflowing with joy and praise in view of the power of Christ to save and of the victories of faith. The service need not necessarily be noisy, although songs of power should be frequent, and all should thrill with life. Sometimes, however, a quieter song accentuates the inner and deeper spiritual meaning of the message and by contrast makes the more vigorous music more telling. Soft effects are not used enough in revival meetings. It is a mistake, too, to think that all songs should go with the same tempo—that a large congregation cannot sing and keep together except in allegro. Majestic songs like "All Hail the Power of Jesus' Name" can be sung maestoso with tremendous effect, if properly directed. Songs like "Take it to the Lord in Prayer" are made ridiculous by being sung too fast. If the proper accent is given, the congregation can sing them in the right time without dragging or deadening them. Changing time to suit words and tune but adds life to the meeting, preventing monotony.

Special numbers, such as selections by the

Sunday-school orchestra, and songs by children, should be introduced during the opening service, for here they will add interest and rest the congregation, without running such a risk of lowering the tone of the meeting after it is fully under way. Selections by visiting choirs, or delegations, may also well be used in this part of the service.

2. *Special solos.* When well chosen and rendered effectively these are of great value either before or after the sermon.

3. *Congregational singing.* If it is participated in by all and the songs become in reality the channels through which the people express their fellowship and worship, this is by far the most important music at any part of the service. Considerable liberty may be allowed in choosing the songs to be sung. Imagination and sympathy will help here. It is only a form of selfishness and an evidence of short-sightedness for a leader to force people to sing only what he himself likes or approves. The leader is to be the servant of the people, and, while not pandering, should try to choose those songs which will serve as an expression for the subterranean sorrows, the smothered hopes, the timid aspirations, and the yearning faith of the people. Good congregational singing may well make the revival. It was so in Wales. It was

in no small measure so even in the Lutheran revival. Such music is both cause and effect. The Spirit of God uses the songs as a means of quickening spiritual truth in the hearts of the people, and those hearts, as they become quickened, have a perennial way of breaking forth into rapturous, glorious song. The wise preacher knows that shorter sermons will suffice, once the tides of song have begun to roll.

4. *New and old songs.* Both are needed. About three new singable songs, which the people will hum and whistle in their homes and on the streets, will be found of great advantage, but old songs and hymns of worth can not be dispensed with. They prove, under skillful leadership, to be flowing wells of salvation.

5. The *accompaniment* during the revival needs to avoid becoming obtrusive. A way of skipping up and down the keyboard has been imitated from the tabernacle pianists, that does not always work out so well in the church. Even in the tabernacle, where the unusual accompaniments are felt to be needed to hold the great congregations in time, and where, when well done, they add a certain brilliance to the music, and are aimed to keep it from going dead, even there they frequently overstep the limits of sound taste and divert from the meaning of the songs. In the church such capers on

the piano usually smack of vanity. The piano ought to add to the life of the music, but it can do this merely by stressing the accented notes and sounding all the notes clearly, without changing the accompaniment. If the pianist, however, in his enthusiasm cannot keep from adding emotional embellishments, we will make the same allowance for these as we do for "shouting." Anything but deadness.

6. The *Director of Music* during the revival meeting has a very important post. It is a frequent remark that satisfactory leaders of song for the revival are scarce. Why should they be? There are many good singers. The successful leader of music for the revival needs to be at least a fair musician, a master of assemblies, and above all a man of God. Frequently a man with adequate musical ability lacks the power to get others to sing, or to kindle enthusiasm in the choir and congregation. Sometimes he overdoes his part and commits that fatal blunder of directing thought to himself instead of to his Lord. A smart-Aleck style of directing sometimes appears just as does the acrobatic style of playing the piano. We greatly need able conductors of music for the revival meeting, who will glory in making themselves servants in the great cause. The Lord give them to us.

7. There is no part of the revival meeting that tests the grace and skill of the leader of music more than the time of decision, and the altar service. Then, above all times, "music for its own sake" is worthless and sacrilegious. The sensitive leader at such times feels for the guidance of the Spirit. The fitting invitation hymn, properly rendered—that is, with sympathy and with the spirit—is wings to the trembling, hesitant soul, and puts to flight the devils of fear and self-consciousness. The spontaneous stanza, that the Spirit of God seems to indicate as the only one fitting, what power it has, what a benediction it proves during the time of invitation, or the altar service, or the solemn or jubilant closing moments of the meeting!

Many are the suggestions that might be made, all of them important, but after all has been said and done, then the one adequate instruction, without which all else would be vain, is that the leader of song, and all who take part in the music, need to look for the guidance of the Spirit of God, which, if they properly seek, they may confidently expect, just as the preacher and the whole church must realize that it is only as they prove to be co-workers with God they may and will have his power and achieve his purposes.

CHAPTER VIII

THE GOSPEL SONG BOOK

ROBERT G. McCUTCHAN

The poorest tune or hymn that ever was sung is better than no tune or no hymn. It is better to sing than to be dumb, however poor the singing may be. Any tune or hymn which excites or gives expression to true devout feeling is worthy of use; and no music which comes to us from any quarter can afford to scorn those simple melodies which taught our fathers to weep and give thanks in prayer meetings and revival meetings. We owe much to the habit of the Methodist Church, which introduced popular singing throughout our land, and first and chiefly through the West, and little by little everywhere.—*Henry Ward Beecher.*

SOME priests along the latter part of the Dark Ages wanted to make the church tunes more attractive than the atrocious ones written in parallel fourths and fifths, so they moved the tenors to the bass side of the choir and put the basses over where the tenors were wont to stand, transposed the bass part so that it became the tenor part, and succeeded in introducing a new element in the music of the mass, namely, singing in tuneful thirds and sixths. This manner of singing became known as *faux*

bourdon (false bass). Of course it was condemned. This was not the traditional style.

Notker Balbulus (912), a cultivated and spiritual monk, became greatly distressed because the peasants had no part in the worship of his day. The choir did all the singing, the priests did all the praying, and the words not being in the vernacular the peasant not only had no part in the worship but much of the time did not understand what was going on. In order to bring him into closer relationship with the church Balbulus took some of the tunes (Responses, such as "Amen," "Alleluia," etc.) and fitted to them words that appealed to the popular mind. The desired result was obtained.

The Roman Church now recognizes several hundred "Sequences"—the style originated by Balbulus. Yet there was doubtless much criticism of his methods.

Luther insisted that the people be allowed to participate in public worship through the medium of song. Of the famous ninety-nine points, this was one of the most vigorously contested. He wrote and caused to be written songs of religious character in a popular vein, expressly for the purpose of getting followers for his reforms. He succeeded. We are told that one of the most effective means of winning

converts to this reform movement was through the singing of the then new chorales.

Marot, the Frenchman, while Luther was having his chorales sung in Germany, was laying the foundation for modern psalmody by his versification of the Psalms. These verses became very popular and were sung to popular ballad tunes by the court and those in the court's favor. Marot had his trials and troubles, too, for he also was an innovator.

Watts popularized singing in the English churches. He suffered much criticism at the hands of the severe psalmists, simply because what he contributed at that time was something new and different.

The Wesleys, both John and Charles, frankly went about writing songs for the avowed purpose of getting converts. Benson, in *The English Hymn*,[1] says:

> They sought to reach the masses neglected by church and dissent alike, and by methods disapproved by both. They forsook the conventional order, aroused intellectual contempt, awakened intense theological bitterness, and incurred social ostracism and even personal violence. It is difficult now to produce, even to the imagination, "The Reproach of Methodism," and to appreciate the isolation of the Methodist Movement from contemporary religious activity or stagnation.

The great revival of 1800 in America, start-

[1] George H. Doran Company, Publishers, New York.

ing in Kentucky, was largely a singing movement. These camp-meeting songs, of course, were atrocious from both the literary and musical standpoint. But so was most of the preaching. A great wave of religious enthusiasm swept over the country, started, in large measure, by these same musical absurdities.

The union prayer meeting featured the revival of the late fifties, and this movement called for its peculiar type of light, popular song. A book of these songs was issued by the Sunday School Union in 1858, and was called the *Union Prayer Meeting Hymn Book.*

During the conflict of 1861-65 books of "sacred songs" were issued to the soldiers of both the Northern and Southern army camps, and of these more than one hundred thousand were distributed.

The Y. M. C. A., after the Civil War, came forward quite aggressively in its use of songs of the type that we now call revival or evangelistic. It was at a Y. M. C. A. Convention at Indianapolis, in 1871, that Moody drafted Sankey for his work in Chicago. Then came the famous Moody and Sankey meetings in this country and in England and Scotland. Just as Watts and the Wesleys, through their tunes, helped with the religious movement in America, so did Moody and Sankey later re-

turn to England and though using somewhat different means, sought the same end—winning souls.

Following these men came a host of imitators, each would-be Sankey compiling a more or less pretentious collection of songs for use in his particular revival meetings. Each, doubtless, accomplished some good.

This brings us now to our own day, the era of William A. Sunday and those who would follow his methods.

From the earliest days of the organized church to the present time there have been differences of opinion as to what the character of the music in religious services should be. There have always been conservatives as well as radicals. There is the type that finds its fullest expression in that which is conservative, staid, sometimes prosaic, and which has been tried by literary and musical fire and has stood the test. There is also the type that finds its fullest expression in that which is sometimes radical, unconventional, popular, and which is seized upon for its momentary effect, regardless of whether or not it has lasting qualities. It is but right that both types be given opportunity for fullest and freest religious expression.

The result of this difference of feeling and

thought has given us a long list of hymnals and a great number of "gospel song" books. And we have found this curious thing: frequently some contribution is made to these hymnals by way of the "gospel song." Only a few of the songs of this type find a permanent home in our hymnals, but when we think of the thousands of hymns that have been written and the very, very few that are generally known and used, we need not be surprised that the number of "gospel songs" that survive is small.

The same spirit that moved Notker, Luther, the Wesleys, and the host of others that have followed them, has moved most of the writers and compilers of the songs used by the present-day evangelists.

The camp-meeting songs were trash. Everyone admits that now. But we can look back with toleration. Much good was accomplished. We know of the good results, but most of the bad features of the means by which this same good was accomplished have been forgotten. Time softens our attitude. Most popular music is not of very high type. Neither is much of the popular preaching. The same is true of most of our popular literature. It all has but a momentary appeal, but the point is that it does appeal, if but for a moment. Sincere,

spontaneous expression, whatever its form, usually reaches its mark.

Revival songs were written for a particular purpose. Let us not condemn the better song of this kind because it is used for some other purpose than that for which it was written. Let us, rather, condemn the person who seeks to use it at all services when it was intended to be used only at the time of special revival effort.

The cheap, the tawdry, the almost vulgar song, is always to be condemned. It must be understood, however, that the same kind of a song will not appeal to all kinds of people. This, again, is true of preaching. The kind of preaching that is demanded by the cultured congregation will not do for the unlettered.

Interest in the type of revival meeting that has been so prevalent for the past twenty years or longer seems to be passing. And with it will go the type of song that has so long been in controversy. Something else will take its place. Just because there is this waning interest we need not fear for the future. The church is not going to stand still—it is not going to rest from its labor in the winning and saving of souls. About eighty-five per cent of the acquisitions to the church are recruited from the ranks of the children and not many

of them are reached by revival methods of the kind with which we are all so familiar. These same children will help us solve the problem of the music to be used in our special meetings of the future. The fact that music is being taught so efficiently and effectively in our public schools is probably the greatest factor in the change that is taking place. The generation now coming on will have great influence.

There is great and just objection to the association of revival music with that of the cheap, popular tunes in the mind of the child. Church music should be different from popular, social music. There should be a definite association of the music used in our churches with spiritual things. Can we expect the child to be in a proper frame of mind to receive a religious truth when he hears the orchestra play for the opening of Sunday school the same tune that was played at the class party the night before?

The element of commercialism that has entered into this whole matter of compiling and publishing volume after volume of almost wholly worthless song books has probably had more than anything else to do with bringing the whole thing into disrepute. Moody and Sankey received seven thousand pounds from the sale of their books in England and Scot-

land, but from this sale they profited personally not one bit. In 1917 one of the leading publishers of revival song books in America received a like sum ($35,000) from the sale of his publications—and he kept all of it for himself.

Let us give the Master the best that we have, of our intellectual as well as of our material possessions. Professor Pratt, in his *Musical Ministries in the Church,*[2] says:

> The use by any church of that which it knows to be unworthy of itself and of God is so shameful that it is almost blasphemous. Counterfeit coin on the contribution plate, vacant lip-service in the prayers, and doggerel and trash in the hymnody are pretty much alike as tributes of worship. But one person cannot always judge for another in this latter case. Let us leave the door wide open for the use by others of what seems devotional to them and really the best that they can offer. But let us have no mercy on ourselves if we are satisfied with what we know to be poor, or if we fail to try to lead others upward from immature or mistaken standards to the higher ones that we have learned to set up for ourselves. In all such efforts for improvement let us constantly appeal to the right motive, namely, the duty and privilege of honoring God by bringing to him only what is our best. The first chapter of the prophecy of Malachi strikes the keynote of the subject on this side.

Most of our authorities on church music have taken a very sympathetic stand on this

[2] G. Schirmer, Inc., Publishers, New York.

subject. While calling attention to its worst features they still give it full credit for what it has done.

Humphreys, in his *Evolution of Church Music*,[3] says:

> The character of piety they cultivate is somewhat superficial, not to say hysterical; but it cannot be denied that they stir the heart of the common throng. The refrains which generally are attached to them are readily caught by the ear; and that wave of emotional sympathy, easily started in large audiences, soon sweeps over the meeting, and choir and congregation are at once drawn into close accord. . . . No doubt the participants are moved by profound and genuine feeling, yet we are unable to approve of the introduction of such melodies into church services.

And Curwen, in his *Studies in Worship Music*,[4] says:

> After the musician has vented his spleen upon this degenerate psalmody, an important fact remains: music for worship is a means, not an end, and we are bound to consider how far these tunes serve their end in mission work, which, after all, has not musical training for its object, so much as the kindling of the divine spark in the hearts of the worshipers. Without doubt these songs touch the common throng; they match the words to which they are sung and carry them.

Professor Dickinson, in his *Music in the History of the Western Church*,[5] says:

[3] Charles Scribner's Sons, Publishers, New York.
[4] J. Curwen & Sons, Ltd., Publishers, London.
[5] Charles Scribner's Sons, Publishers, New York.

Those churches which rely mainly upon gospel songs should soberly consider if it is profitable in the long run to maintain a standard of religious melody and verse far below that which prevails in secular music and literature. The church cannot afford to keep its spiritual culture out of harmony with the higher intellectual movements of the age. One whose taste is fed by the poetry of such masters as Milton and Tennyson, by the music of Handel and Beethoven, and whose appreciations are sharpened by the best examples of performances in the modern concert hall, cannot drop his taste and critical habit when he enters the church door. The same is true in a modified degree in respect to those who have had less educational advantages. It is a fallacy to assert that the masses of the people are responsive only to that which is trivial and sensational. . . . In all this discussion I have had in mind the steady and normal work of the church. Forms of song which, to the musician, lie outside the pale of art may have a legitimate place in seasons of special religious quickening. . . . The revival hymn may be effective in soul-winning; it is inadequate when treated as an element in the larger task of spiritual development.

Professor Breed, in his *History and Use of Hymns and Hymn-Tunes*,[6] says:

And yet the gospel songs have had this permanent influence: they have served to suggest a better use of the better tunes. Our congregational singing has been much improved by observing their methods. It might be still more improved would we only heed the lessons we have been taught. There is by far too much sameness in our praise. We sing most of our tunes at the same rate and with the same degree of force. The minister and the choir care all too little whether any attempt is made

[6] Fleming H. Revell Company, Publishers, New York.

to interpret the sentiment of the hymn or to express the meaning of the tune to which it is set. Great congregations which sang the gospel songs were taught to "shade" them. There was always an interlacing sympathy between choir and congregation, which we might continue to cultivate as well as not; and the variety introduced in the method of singing the same song might often be introduced in our church services—particularly at evening worship—to the greater pleasure and profit of the worshipers. If the same interest were taken in the proper rendering of our solid church tunes as was shown in the gospel songs, their great and manifest superiority to the gospel songs would quickly and emphatically appear.

Let us not become too greatly concerned about it all. The whole matter of hymns used is largely a matter of taste. One chooses what he likes. The child chooses the gaudiest-colored candy until he knows better.

While it is almost, if not quite, impossible for the scholarly musician and the person of general cultural attainment to realize that a great deal of spiritual good has been accomplished by means of the worst musical trash, nevertheless it is true.

We must grant that there are some exceedingly dismal tunes in our hymnals. This is true of all the hymnals of all the different denominations. We must also grant that there are many, many beautiful ones, and these, strange to say, are too rarely used. Many a fine spiritual message has failed because of

its ponderosity. Many a fine hymn has such an unsingable musical setting that it cannot be effectively used.

There are few communities where the wholesome and beautiful in both verse and music are not appreciated and should not be used. Yet there are some. Even in those places where it seems that only an emotional appeal can be made, there are good tunes—strong and sensible, not weak and sentimental—set to verse which has literary merit, that can be used with telling result.

It may not be amiss right here to suggest that the next time a singing evangelist is engaged, there be a specific agreement *before he comes* that he is not to unload his books on the church at the close of the meetings. If this is done, he will probably not bring any books and will take the time and make the necessary effort to find hymns from the hymnal that will suit his purpose just as well.

Many earnest workers have about given up hope for the conventional church-member. He (and *she*) is about hopeless. If it is going to be necessary to reach them, as well as those outside the conventionalized walls of the church, with a different kind of a verse and tune from that to which many of us are accustomed, and to which many of us object, let

us find that kind of a verse and tune and set it to work. But let us be sure that the material we have at hand will not work before we condemn it and go searching for something not nearly so good. If the particular problem calls for a different method of solving, let us not haggle about methods, let us solve the problem. If "O Love That Wilt Not Let Me Go" does not appeal, and "Mother Will Be There" does, use "Mother Will Be There."

Read this bit of testimony from a man of international reputation, who for a generation stood high in the councils of the nation, who lived in the Middle West, and whose death was mourned by the whole people:

> The wave of the great awakening of 1800 had not yet subsided. Bascom was still alive. I have heard him preach. The people were filled with the thoughts of heaven and hell, of the immortality of the soul and the life everlasting, of the Redeemer and the cross of Calvary. The camp ground witnessed an annual muster of the adjacent countryside. The revival was a religious hysteria lasting ten days or two weeks. The sermons were appeals to the emotions. The songs were the outpouring of the soul in ecstasy. There was no fanaticism of the death-dealing, proscriptive sort; nor any conscious cant; simplicity, child-like belief in future rewards and punishments, the orthodox gospel the universal rule. There was a great deal of doughty controversy between the churches, as between the parties; but love of the Union and the Lord was the bedrock of every confession.

Inevitably an impressionable and imaginative mind opening to such sights and sounds . . . must have been deeply affected. With the loudest I could sing all of the hymns. . . . Their words, aimed directly at the heart, sank, never to be forgotten, into my memory. To this day I can repeat most of them—though not without a break of voice—while too much dwelling upon them would stir me to a pitch of feeling which a life of activity in very different walks and ways and a certain self-control I have been always able to command would scarcely suffice.

The truth is that I retain the spiritual essentials I learned then and there. I never had the young man's period of disbelief. There has never been a time when if the Angel of Death had appeared upon the scene—no matter how festal—I would not have knelt with adoration and welcome; never a time on the battlefield or at sea if the elements had opened to swallow me I would not have gone down shouting.

Sectarianism in time yielded to universalism. Theology came to seem to my mind more and more a weapon in the hands of Satan to embroil the churches. I found in the Sermon on the Mount leading enough for my ethical guidance, in the life and death of the Man of Galilee inspiration enough to fulfill my heart's desire, and though I have read a great deal of modern inquiry, . . . I have found nothing to shake my childlike belief in the simple rescript of Christ and Him crucified.—From *Marse Henry, the Autobiography of Henry W. Watterson.*[7]

[7] George H. Doran Company, Publishers, New York.

CHAPTER IX

THE DIRECTOR OF MUSIC

R. G. McCUTCHAN

THE Director of Music should be a good man. He has too prominent a part to play in all services of worship to be other than a good man. He should be so versatile that one almost despairs of ever finding just the right type.

There are so many different situations in our churches that in a discussion of this kind what is said concerning one will not apply to others. An attempt will be made to discuss the Director of Music first in the large church where music plays a great part in its activities and worship, and where it is possible to expend a considerable amount of money for the services of the Director, organist, and choir; and, second, in the small church where the Director is usually the organist or pianist and choir leader, and where there is not much work of organization aside from that in connection with the choir used for the regular church services.

Primarily, the Director should have a clear

conception of the purpose of music in the various phases of church work. He should have general supervision of all of the music for all of the services, including the Sunday school, young people's meetings, midweek meetings, and special services, as well as of the regular Sunday-morning and evening services. His work should have to do with the form, personnel, and organization of the choirs and orchestras, and with the singing of the congregation.

If he is not an organist, he should at least have some knowledge of organs and organ playing. If he is not a singer, he should have some knowledge of the use and care of the voice.

He should give serious attention not only to the selection and arrangement of the music for all occasions, but give just as serious thought to its rehearsal.

In a large program the matter of finances is of no small concern, and he should be able properly to apportion and account for his expenditures.

The social features possible in such organizations as choirs and orchestras will well repay thoughtful consideration on the part of the Director. They will be found to be a potent factor in making the organizations function properly.

He should, above all, be in sympathy with the minister in his work and consult with him frequently, freely and sympathetically. Many a program falls short in its effectiveness because of lack of sympathetic cooperation between the minister and the Director of Music.

Let us look for a moment at the size of the job. There are fifty-two regular meetings of the Sunday school during the year, fifty-two meetings of the Junior League, fifty-two meetings of the Epworth League, fifty-two midweek meetings, fifty-two morning services, and fifty-two evening services. Here we have three hundred and twelve regularly scheduled occasions for which music of one kind or another must be furnished. For the Sunday school there is the necessity of selecting suitable music for the orchestra and the children's choir. It is no easy task to select and properly rehearse enough music of the right type for orchestra for fifty-two meetings of this kind. It will not do merely to use the same things that the members of the orchestra have played on other occasions. This is the general practice, it is true, but it should not be so. That there is something in association has been said so often concerning tunes that it is becoming trite, even though it cannot be said enough. Apparently, the mere saying has not yet had the desired ef-

fect. We still hear the same tune played as the opening number of the Sunday school that the same children heard at some social gathering only a few nights before. Children should associate certain tunes with their Sunday-school experiences. The Director of Music may well give serious thought to this. From the ranks of the Sunday-school orchestra of to-day we will select our musical leaders for the Sunday school and church of to-morrow. What has been said of the orchestra may also be said of the choir of children.

The Junior League is the ideal place to organize a Junior Choir, from which recruits for the Senior Choirs may be secured. There is a great deal of little-known music that is available for use in an organization such as this may be. Because there are but few Junior Choirs is no argument as to why there should not be many more of them. Suitable music is to be had, but to find it will require much searching, and the Sunday-afternoon meeting time rolls around with disconcerting regularity. The Director has here a field that will occupy quite a little of his time.

Music of a different character and grade should be used in connection with the Epworth League's activities. Here too an orchestra, or small combinations of instruments, can be

used quite effectively. And there is ever the search for the right kind of selections, both instrumental and vocal, that have the correct appeal for young people of high-school and college age. There is no better spiritual investment than that which can be made in and through these young people. It will pay large dividends later in their church life. And there is no stronger appeal than that of music. So see to it that much attention is paid to this phase of musical work. If the Director be a man who has the proper appreciation of the great part that the singing of hymns may play in worship, let him not overlook the opportunity that is presented for the study and practice of hymns and hymn-singing in the mid-week service. Few choristers and organists have the right attitude toward hymn-singing. There seems to be a feeling that because hymn tunes are short—the tunes having only a few measures—they are not worth spending much time in studying. Most of the good hymn tunes have more good music packed in the few measures they contain than in many much longer anthems. The prayer meeting is not now largely attended, but if it should be the policy to make this meeting the occasion of a sort of community hymn-singing time, would it not have a new appeal? And just here is where

much constructive work may be done that will hold over to the regular Sunday services, morning, and especially, evening. It is not asking too much of the Director of Music to look well to this work. A very great many new hymns may be learned in a year's time.

More has been written concerning the music of the morning service than of that of all the other services combined. It is the big meeting of the week. Most Directors feel that it is the only one, excepting the evening service, which demands anything of them. It does seem that the selection and preparation of the instrumental numbers, two anthems, usually a solo, and the attention that is paid to hymn study for the morning service, and the special music for the evening would be enough for one man to do. But one man cannot be expected to do all of it. One man should have the direction of all of it, but he will have to have some assistance if the kind of program needed by the larger modern church be carried out properly. Space does not permit a full discussion of the problem of the morning and evening services on Sunday, nor is it necessary here, since Chapter I deals with this topic.

Nor will the more than three hundred services mentioned above cover them all. There are the services of Holy Week, Thanksgiving,

and Christmas (when it does not fall on Sunday), besides many other festival occasions which should be celebrated. These special services consist, or should consist, for the most part of music, and the Director is the one to whom to look for their preparation and rendition.

When analysis is made of the whole situation, one can readily see that the mere selection of the music for the numerous occasions is no slight task, and that the necessary rehearsing for their proper presentation is an enormous one.

Mention has been made of the financial side of the burden of the Director of Music. Much music must be bought and it must be properly cared for. Singers and instrumentalists must be hired and paid. The organs and pianos must be kept in proper condition mechanically and frequently tuned, all of which requires the expenditure of money. The Director should be given the responsibility of looking after these things, and certainly should be expected to render a proper accounting of his stewardship.

He should be socially attractive. He can do much through social activity in his organizations. Many church choirs, particularly volunteer choirs, maintain a constant member-

ship, because of the interest in their purely social side.

All of this may seem to be asking too much of the Director of Music. But should it? It will be said that he has other work to do. But should he? He is not paid enough to devote all of his time to this work. But should he not be paid enough? If the church is to fulfill its mission and stand through the storm of attacks that are being made upon it, will it not have to carry out some such music program as has here been suggested? It is only just to say that the above suggestions have not been presented merely as a program. Thoughtful leaders are becoming convinced that there is a vital part that music can play in the life of the church of the near future, and that men must be secured who can carry out a big program. One difficulty has been that only the musical qualifications have been considered in the selection of the Director of Music; and the fact that he should be not only a musician of ability but an organizer and administrator of equal ability has not been taken into consideration at all. It is not an impossible thing to find such a man, but he will have to be sought. He is not looking for a job.

The small churches cannot expect to carry into effect any such program. They have not

the money to spend nor the equipment to make its consideration feasible. Something should be paid for the services of the Director, and he should have supervision of all of the music. In most of the smaller churches it is simpler to secure a working children's choir than one composed of adults. However, if more attention were paid to the possible social side of an adult choir in our smaller communities, it might help solve the problem.

Here the selection of good music is even more difficult than in the larger churches, for the reason that here we do not have professional musicians who are competent to sing any and all grades of music. Selections have to be made that are in keeping with the ability of the singers to perform, and much material has to be examined in order that the best results possible may be obtained. This is one of the most arduous of the duties of the Director of Music in our smaller churches.

He is dealing with a situation where an enormous amount of tact must be used if he is to be successful. He must be enthusiastic and have a real love for his work, for much of his compensation will come from the satisfaction that he has done the best he could.

If it be a question of selecting a well-trained musician, such as may be found in many of our

small towns nowadays, but who is lacking in qualities of leadership, tactless, and socially unattractive, or one less highly trained musically, who is well liked in his community, courteous, thoughtful, considerate, and a leader, the latter should be selected without question. Most of those who are interested in the church's music in small places are doing it for the love of it, and it were far better to have a worshipful rendition than a merely artistic one. After all, the music in our churches should not primarily be a work of art—it should be an act of worship. In the small place, as well as in the large one, the Director of Music should be an aid to the minister in making the church services rich in spiritual values.

Further study of the problem of music in the small church will be made in another chapter.

NOTE: In the western section of the Connersville District Conference on Church Music, April 24 and 25, 1922, the Rev. L. C. Murr offered a resolution requesting the next General Conference to make the Director of Music a member of the Quarterly Conference. This motion was carried both in the western and in the eastern section. When the Director is a member of the church, this recognition and larger opportunity for usefulness evidently ought to be given. J. M. W.

CHAPTER X

MUSIC IN THE SMALL CHURCH

R. G. McCUTCHAN

THE problems of the small church of to-day are receiving a great deal of attention from writers and talkers of all sorts and calibers. Much that is written and said is merely critical, largely fault-finding. There is little criticism that is really constructive. That there is a problem, and a difficult problem, all will admit, but we shall never get far toward a solution of the problem until the critics stop criticizing in the way they are now doing and join with others in the churches in doing more and writing and talking less.

This chapter will deal with the problem of the music in the small church and will try to deal with it in a constructive way.

Just what are the difficulties and just what is it that causes the criticism? Many of the difficulties are more imaginary than real, and much of the criticism is unjust in that it comes pretty largely from those who, by lending their aid, could do much to better the situation.

Probably one of the most serious problems is that of lack of trained leadership. It should not be so, but it is. Another is the attitude toward the part that music should play in divine worship; and still another the lack of willingness on the part of those who have musical ability to do their part.

In the first place we find, when analyzing the situation, that most of the leaders, choristers they are called, are usually those who have been doing the music work for years. Quite often they have had little or no training in music, and such ability as is found is of poor quality, and sufficient only to play a little on some instrument, usually the piano. Very little thought is given to the music on the part of the leader and slight encouragement to the leader on the part of the people. All, minister and people, seem to feel that the music is a sort of time-filler for the service, that it will not amount to much of anything, anyway, and they simply let it go at that.

The public schools are now, and for some years past have been, doing excellent work in music teaching. There are few high schools of any standing at all where at least a fairly competent teacher of music is not employed. Children have been taught to read music readily and to appreciate that which is good and

wholesome in music literature, particularly that for the voice. Every school has its good singers and players. Here is a source of material that is not used as much as it should be.

High-school students by the hundreds are now attending colleges where dozens attended a generation ago. Every college worthy of the name has a department of music manned by competent instructors. Many of those who attend college study music to some extent. A great many more should. Every college has its choir, and in these choirs every year a great number of young people receive valuable training in church music. After a few years of such training not a few of them have a considerable repertoire of suitable music for our churches. In many instances young people from the small churches are encouraged by the minister to attend college. A little foresight on his part in suggesting to the student that he do some work in music while he is in college, so that he may help in the church work on his return, frequently has resulted in bettering the condition in the home church. That this has happened many times we know. Young people return home from college filled with new ideas and with much enthusiasm. Ask them to help. Make them feel that they have a contribution to make, and above all,

give them responsibility and trust them with it. They have had an astonishing growth and are much more capable than when they left home. They left followers and return leaders. Let them know that you are expecting them to lead and you will find a strong ally.

Now, just what to do with the old, faithful, yet incompetent chorister who has been carrying on the best she could for years and years, is a problem that is a problem. Ministers in many instances inherit musical situations that are well-nigh impossible. But if improvement is to come, drastic changes will have to be made, particularly in the matter of leaders. There is the constant fear that something may happen to the new plan, that the new leader will not take his responsibilities seriously enough, and then the whole thing will be in a worse state than ever. Usually, however, it will not make much difference. Any change will be for the better. The minister, in this, as in nearly everything else having to do with the church, will have to bear the responsibility and will have to take the consequences.

Just a word here as to the young preacher. Every candidate for the ministry should study music in some form. Nearly every one has some talent for music. Few there are who cannot at least "carry a tune." And a little study

of singing would help a great deal. If it did nothing other than improve the quality of the speaking voice, it would be well worth while. Yet, it would probably do much more. The ministerial student should have a frank talk with his instructor, telling him just why he is studying and what he wants. Such study would give him a valuable asset, certainly for the first years of his ministry.

The second point, that of the general attitude toward the matter of music in worship, presents a serious problem. The minister can do more than anyone else to solve it. He should call attention to the place of music and what it means. He should look at it, not as a means of filling up a good part of the time of the service but as a means of improving it. He should consult with his musicians, telling them in advance his sermon themes, and make suggestions as to the character of the special numbers used. There is no excuse for a minister who does not know what hymns he wants to use in each service, and it is his duty to give the numbers of the hymns in advance to the one having the music in charge. Frequently he wants to use a hymn that is unfamiliar. It is unfair to ask his choir or precentor to sing it or his pianist or organist to play it at first sight. Hymn practice should

always be a part of the choir rehearsal. When new hymns are used, a word concerning them does not come amiss. There are annotated hymnals that should be in the hands of every minister.

Give every encouragement to congregational singing. It is a signal way for the congregation to have a part in worship. Hymns are to be sung—not listened to. It will take some effort to get the people to sing, but it can be done.

The minister can do a great deal to better his music by insisting that the right type of book be used. If only one can be had, by all means make it the Hymnal. The usual objections to the use of the Hymnal in the small church will not stand when one takes the time and trouble to find out the really great wealth of material it contains. The minister may well use modern methods in "selling" the Hymnal, but he must first be well acquainted with it.

It is not always possible to have a choir in the small church, and some substitute must be used. Probably the most satisfactory substitute is a precentor. If this is the case, more than the usual amount of attention should be given to the announcement of the hymns. Impress on the people the need of their singing whole-heartedly. Make them feel that it is

their part of the service and their duty to do their part to the best of their ability.

Draw on whatever talent is available for the special numbers. Do not wait until the last moment before asking one to sing. Plan far enough ahead so that adequate preparation can be made. Here, again, if responsibility is given, it will nearly always be respected.

Insist on the pianist or organist preparing a prelude for each service. Even if he does not play very well, there are plenty of simple things requiring very little in the way of technical equipment that can be used. If this is insisted upon, it will be given attention by the player.

Make the service somewhat formal, especially the morning service. One of the most distressing things about the service of worship in our small churches—and many of our large ones, for that matter—is its informality and lack of dignity. The "Order of Public Worship" adopted by the Methodist Episcopal Church should be followed, as it can be in all churches. In many the Creed is not recited nor the Gloria Patri sung. There is no excuse for this not being done.

It is really remarkable how a service may be dignified by using these three things: a prelude, the Creed, and the Gloria Patri. And

there is no church too small to sing the chant, "All things come of thee, O Lord: And of thine own have we given thee," at the time of the offering. Even if it is not possible to have an anthem sung or to provide some special number to take its place, a formal, dignified service may be had, and it will be found that the people will react favorably if it is sincerely done. Don't be afraid of being criticized for being formal and cold. The highest life always uses form, and the hottest fire requires a furnace.

Sermons dealing with hymns may be prepared and delivered in a way that will stimulate interest in their singing. There is abundant material available for this, and its study and use frequently give new zeal to the minister and new zest to the singing.

Special services are always useful and should be held more frequently. In nearly all of them music plays a large part, and opportunity may be found to use many persons, particularly young people and children, in their production. It will be a way to interest many in a church activity. Not enough is made of occasions such as Palm Sunday, Memorial Day, the birthdays of Washington and Lincoln, Arbor Day, Emancipation Day, Armistice Day, as well as the more widely rec-

ognized Easter, Patriotic Sunday, Thanksgiving and Christmas services. Our Thanksgiving and Christmas services have come to be pretty largely perfunctory. Especially is this true of the one at Christmas time. Now that the vogue of singing Christmas carols around our municipal Christmas trees and through the streets of our towns has become so general, the observance of this festival occasion is being slighted in many of our churches. More should be made of the celebration of the occasion of the Saviour's birth. Have municipal Christmas trees and carol singing by all means, for they are admirable, but do not let the church allow this opportunity to tie her children to her slip away because of attractions elsewhere.

The suggestions made may be the means of enlisting the interest of those who have ability but are not actively engaged in any church work. It is always wise to secure the active interest and help of those having talent along special lines. Young people, especially, need to be kept busy. Give them something to do. Let them plan, after the suggestion has been made as to what is wanted. If they are interested, they will work; if not, they won't. Some surprising finds may be made, and some astonishing results may be obtained.

At any rate, let us be doing something to keep interest in church affairs alive. Let us get out of our own little rut and onto the paved road of progress.

CHAPTER XI

MUSIC AT FUNERALS

JOHN M. WALKER

"The beauty of Israel is slain upon thy high places: how are the mighty fallen!" (2 Sam. 1. 19.)

"O my son Absalom, my son, my son Absalom! Would God I had died for thee, O Absalom, my son, my son!" (2 Sam. 18. 33.)

"Therefore the Lord, the God of hosts, the Lord, saith thus: Wailing shall be in all the streets; and they shall say in all the highways, Alas! alas! and they shall call the husbandmen to mourning, and such as are skillful of lamentation to wailing" (Amos 5. 16).

"Consider ye, and call for the mourning women, that they may come; and send for cunning women, that they may come; and let them make haste, and take up a wailing for us, that our eyes may run down with tears, and our eyelids gush out with waters. Yet hear the word of the Lord, O ye women, and let your ear receive the word of his mouth, and teach your daughters wailing, and every one her neighbor lamentation" (Jer. 9. 17, 18, 20).

In the agony of grief the spirit of man has turned to music. As a medium for the expression and alleviation of his own sorrow, and for the voicing of the sympathy of his friends, it has come in response to a deep need.

The quotations given above indicate the

large use made of poetry and of music, some of it very crude, but some of immortal beauty, by the ancient Hebrews in their times of sorrow. The wailing women mentioned in the quotations above were "professional mourners, such as still in Syria assist at funerals, and either recite from memory, or extemporize for the occasion, dirges constructed in a particular metrical form, in which the virtues of the deceased are recounted, and his loss bewailed."[1] Other peoples, ancient and modern, have made a large use of music in some form as a part of the funeral service. Many noble dirges and hymns have been composed, expressive of the thoughts and feelings that arise in connection with death.

At the present time there is a disposition on the part of some to omit music entirely from the funeral service in the home, and to use only the organ when the service is held in the church. This inclination may have come in part from the difficulty of securing suitable singers, but is doubtless more largely a revulsion against an exaggerated emotional element, or the unsatisfactoriness of the music in many of the services.

A more wholesome tendency has been the use of a larger variety of hymns, and especially

[1] *The Book of the Prophet Jeremiah*, S. R. Driver, p. 56.

of hymns that emphasize the good cheer of the gospel as over against the sorrow of the bereft. The whole temper and spirit of funeral services has been undergoing a salutary change in many communities in recent years, as is indicated by the colors now permitted in floral tributes, and by many other similar items. This change is evidently for the better. Solemn and sad as the office for the dead must ever in some measure be, yet the Christian need not and should not sorrow as those who have no hope.

It would certainly be a serious error, however, if, in turning from the lamentations and crudities of former times and of heathen countries, we omitted the ministry of music entirely from the funeral service. Though there may be specially constituted people who will prefer to mourn in silence with no note of song to soothe, yet for the great majority music, aptly chosen and rendered, will prove of great and almost indispensable comfort and relief.

I need not speak of pipe organ music, for that is usually fitting.

The Singers

As to voices, one difficulty is the securing of any singers at all. Because funerals are held mostly during the week rather than on Sun-

day, a practice which deserves commendation, singers who might otherwise be available are prevented by their employments. The consequence is that sometimes the voices that are to be had are not best suited to sing together. Time for practice too is limited. Numbers suggested by relatives are not always the best suited to the voices that are to render them. And in addition to this the house, when the service is held in the home, is not always most favorable in its arrangement and provisions for the music. Only the earnest effort to respond that is usually made to a funeral call, and the familiarity with certain standard selections, and the quickened sympathy of the singers enable them to measure up as well as they do to the important demands of this acutely important service.

Because of the difficulties enumerated, soloists are now frequently used, and with good effect, when they are competent. A good quartet, however, when one is available, seems to be about the ideal provision for the funeral service.

Choice of Hymns

In the choice of hymns, more care than is commonly used needs to be exercised if the best results are to be attained. In the first

place it needs to be recognized that in our Hymnal we have a rich treasury of varied and appropriate music, which, unfortunately, seems to be but meagerly drawn upon for so important a service. Too often the same hymns are used at service after service, without due regard to varying circumstances. Perhaps the difficulties involved in a measure palliate this blunder. It ought not to escape us, however, that the repetition of even the best hymns over and over again drains them pretty thoroughly of their pristine power. The lack of special adaptation too is a loss, not always atoned for by the grandeur of the great standard hymns that may be used. The using of hymns of about the same theme too in the same service is usually a mistake; for example, "Nearer, My God, to Thee"; "Jesus, Lover of My Soul"; and "Rock of Ages, Cleft for Me." These hymns are too great to be used side by side. Each expresses the thought of comfort by nearness to God and to Christ with such power that the others are unnecessary. The duplication mars rather than impresses. A better selection would be: "How Firm a Foundation"; "There is a Land of Pure Delight"; and "He Leadeth Me." Each of these directs the thought to a different phase of the great Christian message. It is a misfortune for the be-

reft not to receive that help which is sure to come from a wide sweep of gospel truth.

The great themes which will bring most comfort to the sorrowing are the goodness of God and his beneficent power, the glorious provisions he has made both for the present and future weal of his children, and the blessedness of service. In the Divine alone can the stricken heart find ease and rest, and next to that is service, in whose paths the wounded spirit is sure to find the healing companionship of the Master. Let these themes be presented in sermon and in song in the hour of grief.

The reasons for failure to make a better choice of hymns are not far to seek. Custom binds. Certain hymns have been used; it is easy and safe to use them again. The hymn book is not as well known as it ought to be. Singers are not prepared to sing as many of its noble numbers as it would be well if they were. Haste interferes with discrimination. Forethought is not sufficient to prepare before the crisis comes. Imagination is not lively enough, sympathy not quick and keen enough to impel the chooser of the hymns to sense the need and skillfully prepare to meet it. So run the explanations. But they all leave us realizing how far we fall short of ministering in the finest and most effectual way to hearts in their

times of deepest need and greatest susceptibility.

It need hardly be said that the funeral service would usually best be brief. Two hymns are frequently better than three. Just as manifest is it that simplicity, and quiet, vital sincerity, and keen-eyed faith, and love and sympathy are needed on the part of all who would help the soul in its zero hour.

And what help is possible! Well is it that a more cheerful cast marks the funerals of this present day. Tremendous as is the strain of grief, greater is the power of the gospel! Would that the church could mediate adequately the sufficient grace of the Father to hearts bereft.

I would speak a simple tribute to the singers and instrumentalists who give their services in the time of sorrow. Some are paid and may at times very properly be. But the majority are not. And yet their feet run in paths of ministry, ofttimes to strangers, and faint not. Blessings on the head of those who serve so nobly!

CHAPTER XII

A SKETCH OF THE DEVELOPMENT OF MUSIC IN THE CHRISTIAN CHURCH

R. G. McCUTCHAN

From the very earliest days of the Christian Church, singing and instrumental music have held a very important place in the organization of the service of worship. Long before the birth of Christ music had its place in the religious services of all peoples. We know from Old Testament accounts the esteem in which it was held by the Hebrews, the thought given to its preparation and the care to its rendition. All pagan peoples worshiped by means of music. The only extant example of the music of the ancient Greeks which we have is a hymn to Apollo.

The source from which the early Christians derived their music has been much in controversy. Some urge that it was a direct inheritance from the Hebrews, others that it came as a result of the new faith, and still others that it was borrowed from the Greeks. The

last contention is probably the correct one. The Jews were a scattered people after the long captivity and it is not probable that the new converts were familiar with the traditional service tunes. The Jews too were bitter enemies of the new sect, and few of the early converts were from that faith. That it entirely was a new growth resulting from the new religion is equally improbable. A musical system does not grow in a day, and there must have been a foundation for their music. It is very probable that it was borrowed from the Greeks. The language was familiar and so was the music. The new followers of Christ did not speak a new language as a result of their conversion, nor is it likely they sang new melodies in the earliest days of Christianity. It is true, however, that music owes its greatest development to the Christian religion.

One of the earliest references of the pagan writers to the services of the early Christians was the remark of Pliny the younger when he said that they, the Christians, "sang hymns of praise to Christ as to God." That was as severe an indictment of them as he could make.

The church has not only depended upon music to lend an importance to worship, but music owes much, as has been said, to the church. In fact, until the time of the Trouba-

dours, there was little music outside the church. At least we have no record of any other than church music. All of the fathers of the church give directions as to the songs ("tones") to be sung and as to the manner of singing. Paul refers to the manner in which praises should be sung when he admonishes his hearers to "sing with the understanding also." Some of the finest hymns that we have are a direct inheritance from the Latin church. Adeste Fideles is a conspicuous example.

The Greek branch of the Christian Church too has contributed some excellent examples. Dr. John Mason Neale has greatly enriched modern hymnody by his excellent and extensive translations of Greek and Latin hymns.

It would be absurd to attempt to write a history of church music in one chapter, no matter what its length. The purpose of this chapter is to give some insight into the growth of music in its different phases under the leadership of the Christian Church. For that reason there has been no attempt or desire to record events chronologically. There are three divisions which may be made: special vocal music; instrumental music; and congregational singing, or the hymn. This is the order in which they will be taken up, and there seems to be no valid objection to this order. Cer-

tainly, there have been choirs and soloists from the earliest days of the Christian Church, and we know that instruments were used also. Congregational singing, which most vitally interests the greatest number, has always been recognized as the ideal means of worship by the masses of the people.

1. Special Music

The "special" music of the liturgy of the modern church, that is, anthems, solos, and other vocal numbers, is a direct inheritance from the mass of the Roman Catholic Church. The musical part of the mass has always been sung by a choir. The Lutheran service originally varied but little from the prescribed Roman form and still retains many of its prominent features. The Anglican service follows it quite closely, although there have been some additions due to various causes.

The form of service in general use in the Church of England was established, in its essentials, during the reign of Queen Elizabeth. This queen had great admiration for the Roman faith (she kept a crucifix in her chapel) and was influential in establishing a service as nearly like that of the Roman Church as possible. During the reign of Mary many of the churchmen fled to neighboring countries, from

which points of safety they freely advised Elizabeth as to what should be done in the reorganization of church affairs. Particularly did they object to any elaboration of the choral service beyond the use of psalms. "They insisted that the Psalms of David in meter, set to plain and easy melodies, were sufficient for the purpose of edification." But the queen and her advisers thought that these "foreign divines" had already meddled enough and paid no attention to their suggestions.

The anthem, so generally used in the English and non-liturgical churches, is an English contribution. It has a distinctive and generally accepted meaning. In the English service it has an appointed place—to follow the third collect—both morning and evening. An anthem is simply a more elaborate composition than a hymn. The words are taken from the Scriptures or from the liturgy. Anthems are written for solo voices, for solo and choir, or for full choir. In the English Church they are designated as Verse Anthems, Full Anthems, or Full with Verse, and we have accepted these designations.

The "special" music in the Roman and Lutheran Churches is known by the name of "motet." It is the counterpart of the anthem.

The anthem has been treated in a great

many different ways by writers. Its form is varied and there is no standard as to its length. All varieties seem to be in equal favor in our churches. Originally it differed but little from the psalms and hymns sung by the congregation. It has developed by gradual stages until now we frequently find examples which have attained large dimensions. In it we find all the devices of modern composition, frequently with elaborate organ part and occasionally with full orchestral accompaniment. It is peculiarly and characteristically an English type of composition.

Dr. Christopher Tye (died 1572), an English musician born at Westminster and brought up in the Royal Chapel, first used the word "anthem." He gave a musical setting to the Acts of the Apostles for use in the chapel of Edward VI, but the effect being disappointing, he "applied himself to another kind of study, the composing of music to words selected from the Psalms of David in four, five or more parts; to which species of harmony, for want of a better, the name of 'Anthem,' a corruption of 'Antiphon,' was given."

The recognition of the anthem as a definite part of the service was fixed during Elizabeth's reign, and with the exception of the time during the "Great Rebellion" in England,

when music was forbidden and service books and organs were destroyed, it has maintained its place ever since. From the early days of the nonliturgical churches it has been recognized as a valuable contribution to the Order of Worship. So nearly universal have been the contributions of composers in this field for the past four hundred years that "the history of the anthem can only be completely told in that of music itself."

Some of the most noted writers of anthems were Tye, Thomas Tallis (died 1585), Richard Farrant (died 1580), Orlando Gibbons (died 1625), Pelham Humphrey (died 1674, age 27), Henry Purcell (died 1695, age 37), George F. Handel (died 1759), William Boyce (died 1779), Jonathan Battishill (died 1801), Thomas Attwood (died 1838), William Crotch (died 1847), John Goss (died 1880), John Stainer (died 1901), C. Hubert H. Parry (born 1848), and a host of others of later dates.

2. Instrumental Music

Musical instruments have been used in connection with religious services from the earliest times. Old Testament accounts tell us of the importance of instruments and of the great number and variety used. Undoubtedly their

use began in the Christian Church shortly after its organization. We know that Bishop Ambrose introduced them into the cathedral service in Milan in the fourth century. Of their kind and character we know little, yet the fame of this service was widespread, even Saint Augustine testifying to its impressiveness. We may judge that this was not an innovation, for the custom certainly must have passed beyond the experimental stage to have been so satisfactory.

It was only a little later that organs were introduced in the churches.

We have little direct information concerning the particular kinds of instruments (other than the organ) that were used in the church during the succeeding centuries until the sixteenth century, when we find that it was the custom in England to have the voices in the choir supported by stringed instruments. Such anthems as were used were frequently said to be "apt for viols and voices." The instruments always played in unison with the voices except during passages where the voices rested, the organ being used only for full effects. However, as soon as the organ was sufficiently developed so as to be capable of expressing different color effects and to have its quantity of tone under control, the necessity

of using other instruments was not so great and their use was largely abandoned.

Of course accompaniments for masses, oratorios, and other elaborate forms of sacred music have always been written for orchestra, although it has only been since the time of Joseph Haydn (died 1809) that the orchestra has had its present balance of instruments.

It should be remarked that the use of instruments has had a marked influence on the character of Protestant Church music. It is in direct contrast to the *a cappella* style sanctioned by the Roman Church.

In America instrumental music has had a particularly hard time establishing itself in the Protestant churches. Only in recent years has the use of instruments become universal, but with their general acceptance the extent to which they are used depends only on the resources of the individual church. Small groups of instruments seem to find most favor and there is a growing school for the composition of suitable music.

The Organ

The organ is the recognized instrument in use in our churches. This is not only because of its ability to function as an adjunct to congregational singing, but because of its great

variety of tone color, its sonorousness, its dignity and power. Its origin is clouded in much obscurity. It developed from the Syrinx (Pan's pipe). As soon as the principle of supplying compressed air by mechanical means was discovered, we may say the first real organ came into existence. Just when and by whom this discovery was made is not known. Many claims are made. Philo of Alexandria (c. 200 B. C.) mentions the invention of a hydraulic organ by Ctesibius, an Alexandrian physicist, noted for his inventions. To what extent it was developed there we do not know, but it did not come directly to Europe from Alexandria. The Greeks developed it and it came to Europe from Greece via Constantinople.

Certainly, it was known before the Christian era. When it was first used for religious purposes in the Christian Church is not known, but it was in common use in Spain by the middle of the fifth century. These early organs were very crude. One in a church of nuns at Grado, an "ancient Spanish city," was described as being about two feet wide, six inches broad and having thirty pipes.

Pope Vitalian in the year 666 introduced one in his church in Rome to improve the congregational singing. Apparently, the im-

provement was not so great as had been expected, for it was only a little later that congregational singing was abolished and all of the music was furnished by a choir of trained singers.

Organs were known early in the eighth century in England. Constantinople seems to have been the seat of organ building at this time. About 757 Pepin, Charlemagne's father, requested the Byzantine Emperor to send one to France. None was known in either France or Germany until Pepin received the one he asked for.

In the ninth century Venice became a headquarters for organ builders, and some very good instruments were produced. In this century they became quite common in England and France, and in the tenth century in Germany.

We are indebted to a monk by the name of Theophilus for all the information we have concerning organ construction up to the eleventh century. Curiously, this treatise was not discovered until 1847. It was discovered by Robert Hendrie, who translated it. Very little actual progress was made in that time, although the fundamental principles of present day organ construction were known. However, it is not surprising that it did not de-

velop faster when we realize how very slowly the whole art of music grew during the first ten or a dozen centuries after Christ.

The earliest known organ having a key board was built in the cathedral at Magdeburg late in the eleventh century. In earlier organs the wind was admitted by moving slides at the mouths of the pipes.

In the twelfth century about the only contribution to organ construction was to increase the number of keys.

In the thirteenth century both the Greek and Latin Churches forbade its use. The Greek Church has not since sanctioned it.

From the fourteenth century its improvement and enlargement has been more rapid. Up to this time it seems to have been used merely as an accompaniment to the Plain Song. In the fifteenth century pedals were introduced, and in the sixteenth timid beginnings in composition for the organ alone were made.

During the next century, the seventeenth, great strides were made, not only in the improvement of the organ mechanically, the principle of the swell being recognized, but because, now that the instrument was capable of producing varied musical effects, composers were attracted to this new field, which rapidly

widened. Italy first realized the possibilities in composition for the organ, but the greatest advance was made in Germany.

In the eighteenth century there was a great school of organ composition and playing, which culminated in John Sebastian Bach. All composers were organists and all organists composers. The impetus given by Bach seemed to lag after his death, and it was nearly a hundred years before interest was again shown. During that period all church music was at low ebb, the concert opera being then in high favor. Another contributing factor to the lack of interest in the organ was the development of other keyboard instruments such as the clavier, harpsichord and piano-forte. When the interest again revived, about the middle of the nineteenth century, it was because of the tardy recognition of Bach's greatness by such men as Mendelssohn (died 1847) in Germany, and Samuel Wesley (died 1837) in England. Samuel Wesley, son of Charles Wesley, was a remarkable organist. All members of the Wesley family were gifted musically.

Since before the time of Bach, Italy has not been a leader in developing the organ. Nor has her influence upon sacred music been marked. Too much influenced by the Roman Church, or for other reasons which it is idle

to discuss here, she has allowed others to lead, even in the composition of masses. The French and Germans have made the greatest contributions in that field.

Germany made consistent progress in the field of church music until after the time of Bach, but with the exception of Mendelssohn and some few composers in the field of Catholic-Church music, she has contributed but little since.

The French have been particularly active in the field of organ music since the middle of the nineteenth century, and have probably done more to further the mechanical development of the instrument, as well as in the field of composition for it, than any other people.

The English have probably been more consistent in their attitude toward the music of the church than any other of the non-Catholic countries. If they have excelled in any line of composition, it has been in that of music for the church, and in no other country has the art of the organ builder reached greater heights.

In America since 1820 organs have been manufactured. It is interesting to note that many of the early builders of organs in America were of English birth and in the early days of their manufacture English traditions were followed. However, American ingenuity made

itself felt, particularly from about 1870, and since that time the development of the organ in this country has been striking. There are probably one hundred firms now manufacturing organs here and the output runs into the thousands annually. The prosperity of the country, the many different denominations with churches suitable for their installation, as well as the demand of the moving-picture theaters for them, has created a market such as the world has not known before.

3. The Hymn

Archbishop Ambrose, who lived and preached in Milan in the fourth century, was the first to compile a missal (hymn book) for the use in the church that was to receive the sanction of the church fathers. He was followed two centuries later by Gregory the Great, who added to the contribution of Ambrose and who felt that the power of the Gregorian tones was so great that he might evangelize the world by their use. He organized schools in which singing teachers were taught the correct rendition of the hymns, and sent missionaries into far countries to conquer them for Christ and the church by means of song. Charlemagne was an ardent believer in this plan, and used to visit the monasteries in-

cognito so that he might find out for himself whether or not the singing was being taught and practiced in the traditional way.

The great writers of settings of the mass make an imposing list, and one cannot study the history of the development of music without being impressed with the marked influence of the church. All of the great composers until after Bach did most of their work in her service. The churches were the music schools and such men as Josquin des Pres, Okeghem, de Lassus, Palestrina, Willaert, and their successors, including Bach and Handel, grew up under her tutelage.

One of the contributing causes of the Reformation was that the music of the people, the congregational singing, and through that the only part that the common people had in worship, had been taken from them and the singing had been given over into the hands of the choir of trained singers. Luther insisted that the communicants be given the privilege of worshiping through song, and had this demand been granted, it is possible that most of the other difficulties could have been satisfactorily got out of the way. The overwhelming success of the Reformation was largely attributable to the influence of the singing of the new converts. Music has played an important

part in all great reforms. What was true of the singing of the Reformation was also true of the beginnings of Methodism.

Dr. Louis F. Benson, the editor of a series of hymnals authorized for use by the General Assembly of the Presbyterian Church of America, in *The English Hymn,* gives an excellent account of the development of the English hymn. He says that the hymnody of the Wesleys was so important that it must be given a place "in the history of religion itself." He tells of the importance of their hymns in keeping alive the fervor of their revivals, and says the singing was more effective than the preaching. The possibilities of hymn-singing were realized to the fullest by the Wesleys. He says, further, that the Wesleys greatly enriched the stores of English hymns (Charles wrote more than sixty-five hundred), gave out new forms of hymns, and greatly affected the prevailing style. Charles Wesley gave us the hymn of Christian experience, and in a marked way influenced its literary content.

We can trace directly the lineage of the modern hymn to Luther (and beyond him to Huss) rather than to the psalmody of Calvin. This is due to different reasons, one of which was the different character of the secular song then current in the countries of France and Ger-

many. That of France was frivolous while that of Germany was dignified and had a remarkable charm. We know this because of the folk songs that have descended to us. Then, too, English does not lend itself to poetic translation of Hebrew as does French. This explains the success of Marot and the hold that his translations of the psalms had on the people. This is in part Benson's explanation as to why there was such an insistent demand for hymns in preference to psalms. There was still another reason. Isaac Watts (1674-1748) was one of the greatest writers of hymns that the world has ever seen, and he laid great stress upon "the Duty of Singing in the Worship of God." This duty was neglected, and he attributes its neglect, as well as the indifference to the singing which was so evident in his day as well as in other days, to the exclusive use of psalms. Watts' view was that the singing should represent our word to God, not God's word to us.

It is a strange thing that practically all of the literature concerning hymns has to do with their literary side. Some remarkable books have been written dealing with this subject and there is available a great deal of material having to do with the history and development of hymnology.

The motive leading to the writing of hymns has always been liturgical or homiletical rather than literary. Not all men have poetic minds, and hymns are not written primarily for those who have. That is the reason why many of our most effective hymns are not to be found in anthologies of poetry. Watts had a feeling of sympathy for the common people and wrote hymns for the "unpoetic mind."

And the same might be said of Charles Wesley. It never occurred to Wesley to write poetry. He had the peculiar type of mind that best expresses itself in rime. He can be likened to Schubert, who found that all poetry that he read suggested melody. He never read verses that there was immediately present in his mind a fitting melody for them. He wrote incessantly, and because of that rare gift he left to the world the more than six hundred beautiful songs. Charles Wesley gave to the world his whole religious experience in the form of hymn verses. He wrote a biography of his Christian life in his hymns. So we can go to the storehouse of verse left by this cofounder of Methodism for an appropriate illustration for every phase of Christian life. Charles Wesley was the gifted versifier, but his brother, John, was the master mind who largely directed and influenced his work.

John Wesley had great faith in the efficacy of hymn singing. He had the faith of Gregory the Great, who, as has been said, believed if the whole world could be taught his "tones" exactly as he had them arranged there need be no further effort toward its evangelization —the singing of the hymns would be sufficient. Wesley gave specific directions as to the manner of singing, so that "this part of divine worship may be more acceptable to God, as well as more profitable to both singer and hearer." The seven rules are: "Learn *these* tunes before any others; sing them exactly as printed; sing all of them; sing lustily; sing modestly; sing in time; above all sing spiritually, with an eye to God in every word."

Books of hymns and hymn tunes that had been printed and used in England were at first used by the American Methodists. John Wesley wished the same liturgical service in use in England to be transplanted in the American churches for Sunday use, and had a book called *The Sunday Service of the Methodists of North America* printed in London in 1784. At the same time and place he had printed *A Collection of Psalms and Hymns for the Lord's Day.* These were adopted at the first (delegate) General Conference of the Methodist Church of North America, held in

Baltimore in 1784, and together with the *Discipline* were published in one volume in 1785.

This book was never generally used. *A Pocket Hymn Book* seems to have been in much greater favor. It was an unauthorized book and was not approved until 1802, when it was revised and copyrighted by Ezekiel Cooper, who was appointed book steward in 1800.

A Supplement to the *Pocket Hymn Book* was issued in 1808, which was compiled under the direction of Bishop Asbury.

The first authorized book of tunes was *The Methodist Harmonist,* issued by The Methodist Book Concern in 1833. This continued in use until 1849.

After the Southern Conferences seceded in 1844, organizing the Methodist Episcopal Church, South, in 1845, there was published in Nashville their first Hymnal in 1847. A Supplement to this book, called *Songs of Zion,* appeared in 1851.

The Northern branch in 1848 appointed a committee to revise the *Hymnal* and the result of their work was printed in 1849. Its title was *Hymns for the Use of the Methodist Episcopal Church, Revised Edition.* This book remained in general use until 1878. Several sets of tunes were published to accompany it.

Several unauthorized hymn books were introduced into a number of the churches, and as early as 1872 memorials were presented to the General Conference asking that a new hymnal be issued. This was done in 1878, and this book continued to be used quite generally until the present *Methodist Hymnal* (1905) appeared.

It is significant that this last-mentioned book was announced for publication in 1902, but the Committee on Federation asked that its issue be delayed so that the Church South might join in its publication.

The Church South issued only one volume other than those mentioned above. It was the *Hymn Book of the Methodist Episcopal Church, South,* and was printed at Nashville in 1889.

While there has been much criticism of the book in use at the present time, for some of which there is ground, and although there are demands now being made that another hymnal be issued, it is only fair to say that the present hymnal compares very favorably with the books of other denominations and that it is serving its purpose well. It is to be regretted that it has in too many instances been supplanted in many of our churches by books of much less merit.

CHAPTER XIII

PROMOTING CHURCH MUSIC IN GROUPS OF CHURCHES

JOHN M. WALKER

EFFORTS have frequently been made in local churches and in regular church gatherings to promote sacred music. Some local churches have given such constant and intelligent attention to the matter that they have achieved high levels in this important branch of ecclesiastical life. Local churches in various numbers have sometimes combined also to give some special compositions such as cantatas and oratorios which required a larger number of voices than any one church could furnish. The visits of distinguished musicians and special courses of concerts have also greatly stimulated and given direction to the musical efforts in local churches.

In addition to this, there have been papers on sacred music read and discussed in preachers' meetings, and in various ecclesiatical gatherings, such as District Conferences, Sunday School Conventions, Annual Conferences,

Presbyteries, etc., and at such gatherings special programs of music have been given and the congregations have frequently been led by distinguished leaders of song. Articles in the church press also and special chapters in books on Sunday-school work and other phases of church life, and books on the subject of sacred music exclusively, have made their important contribution to the object to which this volume is devoted.

There is one line of procedure, however, which, strangly enough, seems not to have been followed. That is the holding of special conferences for *groups* of churches such as districts and presbyteries and even for larger units to consider the subject of church music alone, just as in other such gatherings the subject of missions, or of Sunday-school work, or some other such topic is given exclusive attention. What has been done so far for church music in such gatherings seems largely to have been rather incidental and subordinate, as if the subject did not deserve major attention.

It seems the stranger that such gatherings have not hitherto been arranged for, since conventions for musicians of various units of territory, reaching from the city to the State and nation, have been common, training schools for evangelistic singers have been held, and

the subject of church music lends itself particularly well to promotion by groups of churches.

The fact is that music is pretty largely a social art, and invariably tends to draw people together. Being a fine art also, it requires every help and encouragement, if it is to be brought to high levels of merit. And being well-nigh indispensable to the ongoing of the Christian religion, it deserves to receive all the attention necessary to bring it to its highest measure of usefulness.

Music Conference

Feeling the importance of the subject, and being oppressed with the low state of the music in most of the churches of the district over which he was serving as superintendent, the author of this chapter arranged for a conference on the subject of church music for his district to be held on February 8 and 9, 1921, in Saint Paul's Church, Rushville, Indiana, of which the Rev. C. S. Black was then pastor. This seems to have been the first conference of its kind held anywhere.

The conference was a great success. Expert musicians of wide experience, who came as special workers on the program, expressed themselves as astonished at the attendance

and interest, and the report of the meeting traveled throughout the nation.

The effect of it was felt at once throughout the district and has continued to this day. New choirs were organized, old choirs took on new life, a greater and more intelligent interest in congregational singing, and in all branches of church music was awakened, and a more careful attention was secured to the selection of song books. At the time this conference was held there were in the sixty-five churches of the district but three choirs in good enough condition to be invited to take part in the sacred concert which was given on the first night. At similar conferences which were held the next year thirteen choirs were invited and eleven took part.

The remarkable interest manifested by the people may have been due in part to the novelty of the enterprise; but if that were the case, the novelty has not yet worn off, for never has there been a more urgent desire for any kind of meetings than for the repetition of these conferences from year to year.

The results were so evident and so gratifying, and the interest so keen, that it seems only reasonable to recommend such conferences on a district-wide scale or on any scale to any section where the need for better church music

is felt and the facilities for travel make such a gathering feasible. The district in question is largely a rural district, there being no city of more than twelve thousand inhabitants within it.

Anyone who is accustomed to arranging for public gatherings will hardly fail to make suitable provision for such a conference, but perhaps a brief rehearsal of some of the important items to give attention to may not be amiss.

Methods Used

First, there must be a clear purpose for the meeting. If it is to be a jubilee, that is one thing. If it is to be a school of church music, with inspirational features as part of the program, that is another. The purpose of the Connersville District Conference was distinctly practical. Its aim was to make church music better. Clearly as it was realized that there would be many other delightful features to such a gathering, such as the fellowships of the musicians with one another, the pure enjoyment of hearing some good music, and so on, the main object was to give church music a distinct boost, and to arouse our churches to new interest in the subject. Of course it was realized that but little could be done in a day

and a half, but the hope was that enough could be accomplished to start things toward a better level. As has been said, this hope was inspiringly realized.

Since such a meeting is to be for musicians, some of whom are likely to be proficient, the program must be such as to command their respect, and yet at the same time not beyond the average music-lovers of the district. In the case mentioned, in order to enlist the largest participation of the musicians, several definite things were done. Expert speakers on the subject were engaged and time was allowed for questions and discussion. The generous cooperation of Dean R. G. McCutchan, of the School of Music of DePauw University, was invaluable. A number of the best singers and instrumentalists of the district were invited to give selections during the day programs. One Sunday-school orchestra of ten pieces gave a half-hour program. For the first night the best choirs and organists of the district were invited to give a sacred concert. All who were invited responded delightfully, and much as has been said about the supersensitiveness of musicians, nothing of that kind appeared to mar the arrangements. In addition to addresses of sufficient pith, and music by local musicians to attract, it was felt that some of

the best talent within reach outside of the district should be invited for its inspirational and object-lesson value. A notable pipe-organist, and probably the best trained choir in the State, were invited to give a program for the closing night of the conference. They did so with the most gratifying success, bringing to a suitable climax a program every feature of which had been successful.

As to the subjects considered the chapters of this book will give an idea. It will be perfectly evident that the division of the general subject can be varied almost indefinitely. Congregational singing should receive the conspicuous attention which its preeminent importance demands, as it did in this Rushville conference, discussions and practice of hymns occupying suitable periods during the day programs, and some hymns being sung during the night concerts.

Special attention was given to the matter of attendance. Newspaper publicity and announcement from the pulpits, of course, were used, but not these alone. For it was felt that unless the musicians of the churches came in goodly numbers the conference, however others might attend, would largely fail. The plan used to insure the coming of those most desired was that always recommended by ex-

perts for such gatherings, namely, the special invitation. While the public was invited, the conference was considered a delegated affair, and an invitation was sent through the mail to every organist and pianist, every chorister and orchestra leader, every member of every music committee, and through the leaders of choirs and orchestras to every member of their organizations, as well as to all the pastors. The result was gratifying almost beyond expectations. The actual attendance at the day sessions, including some who were not delegates, ran from one hundred and forty-seven to two hundred and fifty, and at night some could not get in.

Important as they are, we scarcely need to speak of such details as having the instruments in the entertaining church in good tune, making adequate provision for the comfort of the delegates, and having some one to preside who will keep things going.

Some will inquire about the cost of the meeting. That could be kept low, because nearly all who took part in the program donated their services, so that the expenses were chiefly those for printing, postage, and the traveling and entertainment of those from outside the district. The total cost was $148.20, to meet which $121.09 came in by the plate col-

lections at the night concerts, and the balance, $27.11, was taken from a special fund for such purposes in the district. So great was the interest manifested in the meeting that men on the street the next day asked if the expenses had been met and offered to raise any balance that was needed.

One matter we would particularly stress, that the conference ought to be made and kept a religious gathering. It might degenerate into a music for music's sake affair, in which case it would largely lose its value for church purposes. On the other hand, but a little attention can make of the conference not only a school of mechanics, which it ought to be, but an act of worship and a preparation for the most vital religious service.

During the second year there were two conferences held: one for the western half of the district in First Church, Shelbyville, the Rev. E. H. Boldrey, pastor; and the other for the eastern half, in First Church, Connersville, the Rev. J. W. McFall, pastor. Both were very successful. It is planned to carry the conferences still closer to the local churches, holding them for counties, and even for smaller units. The smaller units may not make feasible so elaborate a program as the larger units, but will altogether reach a greater number of peo-

ple, and bring into play more of the local talent.

In the opposite direction we see no reason why conferences for larger units than districts, such as groups of districts, States and areas, may not be properly held for this important object.

If it be said that there is danger of overdoing the matter, the answer is that there is always such danger in anything undertaken, but it can be guarded against in this interest as readily as in other things. And since music is not in competition with other features of the church, but a well-nigh indispensable coadjutor of them all, the cultivation of this factor would be more likely than otherwise to whet the interest in all the rest.

Music richly deserves greater recognition and cultivation as a medium for the expression of the devout spirit, as a means of fellowship, and as a force for the building of God's kingdom in the earth; and in this, as in all else, we shall make better headway when we join hands for the achieving of the purpose that is or should be common to all.

CHAPTER XIV

NOTES FROM THE FIELD

In preparing this volume, the editor wrote to many leaders of choirs, organists, and others as to what they were doing, and received answers, some of which were so interesting that it is thought wise to include them in whole or in part. Doing this is thoroughly in line with the purpose of this volume, to give practicable suggestions for the average church.

From the Home Field

1

Indianapolis.

Rev. J. M. Walker,
Rushville, Ind.

Dear Mr. Walker:

Whoever referred you to me as an authority on church music gave you the wrong address, and, I fear, led you into a blind alley. However, your letter reached me and I gladly reply, although the answer will have to concern itself chiefly with negations.

In the first place, our church membership is

composed largely of people who had German ancestors. You know Germans are a singing nation, whatever else may be said about them. Next, I happen to hold two offices that work harmoniously as regards the promotion of church music—director of the choir and superintendent of the Sunday school. I do not do anything except work at those jobs in the easiest way possible and let the results take care of themselves. The great surprise is that anyone should have thought it worth mentioning.

Our choir is democratic. We have no organization, nobody is paid. Since we all work on the same footing everybody feels the same responsibility. We do not rehearse during July and August. For the remainder of the year there is seldom an absence from rehearsal. The organist, best tenor, and director have not failed once in years. Under those conditions work counts. We begin at eight and close at nine. I think this promptness has much to do with our attendance. We *sing* during that hour. First we perfect the anthems for the following Sunday. Then we do general rehearsing. That plan keeps us ahead of our program. We never agonize over Easter, Christmas, or song services. Such music is put into rehearsal far enough ahead to make

special rehearsals unnecessary. One other thing I try to be careful about—that is, to suit the songs to the singers both as regards chorus and solo work. Simple music well done is far more effective than a vain striving after something more elaborate. Usually a feeling that they are not producing the thing striven for causes the attendance to fall off. So I look for simple music. I personally order all of it and make the selections for the public services. However, I try never to force an anthem on the choir if more than one singer dislikes it. It is laid aside and brought out again when growth in appreciation or some special adaptability makes it welcome to all.

We are rather faithful subscribers to the Lorenz choir magazine, The Choir Herald, but we use other music of similar difficulty.

For the Sunday school I select the songs that assist in driving home the lesson of the day, endeavoring to use one new song each Sunday, never more than one. After the new song is played through we practice the chorus by having a contest between different departments of the school. By the time each section has sung it once, everybody knows it and no one is tired. (Our school meets with all departments together for the opening service.)

One sacred rite that must be performed be-

fore the classes retire for instruction is the song by the beginners. Of course they know few songs, but they surely like to sing. One Saturday a little girl saw me in the street car and called out that she had practiced all week so she could sing the next morning. Other similar cases are of frequent occurrence. However, it is difficult to have a solo because if one comes forward to sing several others usually join her before she is fairly started. We had one rather peculiar case. A very timid three-year-old required the presence of her mother to keep her in the Beginners' room. One Sunday the father told me she had practiced for two weeks on a new song. To my great surprise she came forward by herself and moved her lips while the pianist played. From that time on she never caused a bit of trouble. In fifteen years from now I hope these singers will not have to be *coaxed* to sing in the choir.

Once a month we forge a link to bind together the children and the church. On that Sunday the pupils in the graded department sing a number out of the Sunday-school book in place of the anthem by the choir. The song is selected at the previous meeting of the Junior League. The first month I suggested a suitable song, and since then I have insisted

upon being surprised. At least, I have never been disappointed. These pupils are gaining poise and confidence as well as skill. Consequently, the problem of finding material for special programs is made an easy one.

As for the congregational singing, everybody is doing it. There is no effort made to gain that end. Some sing well, some sing poorly, but all sing. It is probably a result of national traditions.

I do not expect that my letter will be of any assistance to you in your study of music in our churches. My only rule as regards music is, "Do what the director asks." In that spirit I have done what you asked, and do it gladly, even if the doing has helped none at all.

Very truly,

DOROTHY WENNER.

2

LONG BRANCH, NEW JERSEY.

In Sunday school an orchestra is the special feature.

In the church, we have a large chorus choir —some thirty members, in white surplices, which is more simple in appearance if you have a larger choir; *no hats.* Also a younger choir, of boys and girls, about thirty in number,

sitting in the gallery in the rear of the room. They have a part in each morning service.

These are our chief features—occasionally having a musical Sunday evening, with a short address by the pastor.

Very truly yours,
W. Elwell Lake.

3

New Castle, Pennsylvania.

Having been in the choir work for about thirty years, I find the best results are secured and the music best liked by the people is given by a chorus choir. To keep a chorus choir together is no small job. The leader must be a person of ability and tact. We usually get our new members from the Sunday school, always being on the lookout for talent among the young people. Our choir is composed of a soloist for each part, and the chorus. This I think is the ideal choir, although not possible in poor churches. A Sunday-school choir is a good thing to develop interest and ability.

Very truly yours,
C. P. Reynolds.

4

Asbury Park, New Jersey.

We make a specialty in music, especially in

summer when the crowds are here. We spend about $100 per Sunday for this purpose. We have a large vested choir, paid quartet, and a men's glee club. Sunday mornings, the Glee Club sings, and in the evening the chorus choir. The quartet sings at both services. We also have violin, organ, and piano.

Nothing much special in Sunday school. Orchestra helps some there.

Sincerely,
F. A. DeMaris.

5

Warren, Indiana.

The music of our church is under the general supervision of a carefully selected Music Committee. The membership represents the various organizations of the church.

The Sunday-school pianist and chorister are appointed by the Music Committee at the request of the Sunday School Board. (This thing the pastor requires.) The Sunday-school orchestra has a Manager and a Director who are elected by the Music Committee. Upon them very largely depends the success of the orchestra. The Manager looks after the music, makes arrangements for special occasions, selects and rejects the personnel of the

orchestra. The Director simply directs the practice and the playing in public.

The choirs also have a Manager and Director—junior and senior. The senior choir sings at the morning service and the junior at the evening service.

One of the most important things in addition to good singers and good managers and directors is to have a pastor who knows enough about the proper value of music as a legitimate and a necessary part of religious development, that he may have his hand on the music throttle all the time and exercise real skill as a genuine engineer of all the musical activities of the church.

The general musical assets of the church will soon become a liability if the pastor does not correlate them and constantly give direction for their improvement.

Sincerely,
R. V. Johnson.

6

Findlay, Ohio.

I have been in church choir service for a good many years, and yet scarcely know just what to say that may be of service to you. I have sung in quartet choirs and in chorus choirs, and have directed both, and I find that

a good chorus choir answers the purpose better than a quartet, for several reasons: It creates a department of service, and presents a field of usefulness for young people of musical talent; it allows of greater variety in the music both as to selections and as to combinations of voices; and of greater power and grandeur, because of the added volume of many voices. In such a choir many combinations may be formed—duets, male quartets, mixed quartets, trios, and solos, provided, of course, that you have a *good* chorus, and a *good* director who knows how best to marshal and to present his forces.

As to my own individual methods in choir work, they are as follows: I have always taken the work seriously, not as a "side line," as many do. I believe it to be a means of presenting the gospel and a part of God's worship. It is not simply and solely *music.* I pay especial attention to the text of the anthems, etc., which we sing, and make both words and music work out effectively. I never put on any music that is only half prepared, and I coach and censor everything that is sung, and never feel satisfied until I have done all I can to make it a success.

I use only *good* music by our best church composers. Good music is not necessarily

complicated or difficult, however. Church music should not be too elaborate at the regular service. At concerts more liberty may be granted. I look out for talent among the young people and develop them gradually in the choir, so that there is always a new group coming on to replenish the choir.

We give usually two or three sacred concerts a year and use cantatas and oratorios often for these, sometimes with augmented choir and orchestra. One of the most impressive concerts we ever gave was last Christmas, the cantata "The Coming of the King," by Dudley Buck. A good reader gave the narrative parts and the choir sang the other parts, and all done consecutively without halting or delay made a very impressive and unique program.

As to our voices, I have on an average sixteen voices. It varies from fourteen to twenty. We have a number of good soloists, as I am a voice teacher and develop the voices and prepare them for the work. I have two rules only, but these I insist upon—viz., notification of intended absence, and *no wasted time* during choir rehearsal. I must know what the personnel of my choir is to be at each service, so I can arrange my choir accordingly, and can supply substitutes in case of need. Thus I am never "left in the lurch" and the music is

uniformly good. As to the Sunday-school music I cannot say much. It is not my department, but my own private opinion is that we have entirely too much shoddy Sunday-school music—dance-tune ditties and doggerel verse have no place in God's service, and produce erroneous impressions upon young minds.

I hope I have answered your inquiries in the matter and that you will pardon the use of so much of my personal ideas in its expression.

I am very sincerely yours in the cause,

ADELAIDE KELLY.

I neglected to say that I do not face my choir or use a baton at the regular Sunday service. I consider it unnecessary and it detracts from the impression produced, makes it more of an exercise and a less spontaneous expression.

With a choir of the size I have, the training can be such that the baton is not needed. I sing with them and direct unobtrusively with voice and finger behind my book or music.

At concerts with augmented choir I use the baton. Last Easter we combined the choirs of the city in one large chorus and gave an oratorio. With soloists from out of the city, it was a new venture and was very successful.

A. K.

7

MENOMINEE, WISCONSIN.

In reply to your inquiry as to the method we use to stimulate music in the church, would say that we have no secret at all. We have a large chorus choir, mostly amateurs, but have a trained leader and a few who are capable of special work.

I think the musical interest is created through sacred musical recitals given occasionally, and we aim to have a social evening once a month for the choir.

We are always on the lookout for new talent, some of which is not at all promising at first but develops finely.

The chorus choir is a decided success, for the reason that each member has a number of friends, who come to the service through friendship for them. We have found a quartet, however capable, does not draw like a chorus choir. The chorus choir affords an opportunity to have a variety, and variety appeals to the public; and through this variety you work in all of them, and the very fact that new voices come into play, though not always so competent, draws.

A. R. KLEIN.

8

CONNERSVILLE, INDIANA.

In the twenty-two years I have spent in the work I find some very valuable and interesting points to be considered, and certain standards to be maintained if one would be a successful chorister.

Above all he should be a Christian and preferably a member of the church where employed, a musician, and able to sing. He should be tactful and possessed with a personality capable not only of winning members for the choir but of holding them as well.

Then the personnel of the choir is a great factor in producing the desired results. In a volunteer choir anyone who can sing is admissible, but much care and caution should be exercised, as some people have more enthusiasm than voice, and my rule is—any member of my choir is at liberty to suggest a name to me as suitable and I do the investigating and testing.

The choir should at all times be well balanced as to the different parts—soprano and alto, two thirds; tenor and bass, one third. I find that Friday evening is the best evening of the week to hold rehearsals; 7:30 the hour. I have always made it a point to be at the rehearsal first, ready to greet the members as

they arrive and having all music ready to pass out as soon as the hour for rehearsal has come. Keep two numbers ahead at all times. This way I can always tell what my special numbers will be, for two Sundays ahead. Great care should be given to the selecting of the special numbers.

"Plan your work and work your plan." I never have found it advisable to go before a choir and say, "Well, what shall we sing next Sunday morning?" By selecting snappy anthems or deeply spiritual, always having at least one new one to work on, keeping the choir singing for an hour or an hour and a half, then dismissing, the attendance is always good. Always have special cantatas for Chrismas and Easter; for Thanksgiving, if possible; and on Sunday night, sacred musicales or something of a special nature to work to, and your interest is kept up. Another good scheme is, as soon as your choir is capable, use choruses from the big oratorios and canons, etc. Then for my soloist I have one sing every Sunday morning until all around; then have quartet, then double quartet. My policy is, sing good, simple music, but sing it well.

All choirs are not and cannot be handled exactly the same, for different people have different dispositions. But in the main, there

is a common ground on which we can all meet, that is, Christianity. Couple a Christian spirit with good common horse sense and you seldom have any trouble.

In churches large enough and financially able, it is well that the chorister, organist, and quartet be remunerated for their services. Then build your choir around them. Nowadays, more people are studying music. This means an outlay of time and money, and why not? If they prepare themselves for the work and are faithful, why not pay them? This is also an incentive for some one else to prepare for the same work and be on a waiting list.

Finally, I never go before a choir with a grouch or a reprimand. If you have a grouch, keep it to yourself; and if a fault overtakes a member, talk to him privately. Above all, be kind at all times—that wins. At the close of a service or musicale I always make it a point to thank the choir and give a word of appreciation. You know folks love flowers, and if there is any one organization in the church that should be encouraged it is the Old Church Choir—the artillery, if you please.

Very truly yours,
L. V. Hegwood,
Captain of the Artillery.

9

FINDLAY, OHIO.

In the Sunday school we have cut out the orchestra and use only the piano. So many times the orchestra plays marches of a ragtime character, and it seems to me that with that kind of music ringing in their ears as they go to their classes the young people are not in the right spirit to get the most good from the lesson.

NILE E. GIBSON.

10

FREEHOLD, NEW JERSEY.

Our lecture-musical course is to develop the cultural aspect of church and community life. Our singers, lecturers, and musicians are engaged with this understanding.

WALTER FRANK ATKINSON.

11

FIRST CHURCH, LOS ANGELES, CAL.

We have a Sunday-school orchestra of fifty members, and once a month we give an evening of music for Sunday night, with orchestra, organ, quartet, solos, and chorus.

JOHN A. VAN PELT.

In this great church, the choir is under strict

rules, and has corresponding advantages and success. The application blank used is as follows:

I hereby make application for membership in the vested choir of the First Methodist Episcopal Church, Los Angeles.

I resolve to further the cause of Christ at all times and to use my voice to this end. If accepted as a member, I shall do all in my power to uphold the dignity, musical standard and the traditions of the choir organization. Furthermore, I realize my responsibility to the church. Upon leaving the organization, I agree to hand in a written resignation stating cause for leaving.

Telephone No. ..... Signed .....
Voice ..... Address.....
State previous Choir Experience.....
.....
Musical Education. Voice: .....Years.....Mos.
Piano: .....Yrs.....Mos. Harmony: .....Yrs.....Mos.
Other instruments: .....Yrs.....Mos. Do you aspire to solo, quartet, or directing work in churches? If so, would you be available for a paid position in case you filled the requirements? Frequent calls of this nature come to the director.

12

WASHINGTON, D. C.

One way that I am increasing interest in a knowledge of the great hymns of our church is by holding a twenty-five-minute hymn program which includes various selections from the church *Hymnal*. I do this in connection with my Sunday School Institute work and

also in conjunction with Sunday-evening services when I preach. I use such themes as the following for the selection of the hymns:

1. The Great Musicians of the Hymn Book.
2. The Great Authors of the Hymn Book.
3. Hymns of the Martyrs.
4. Hymns of the Early Church.
5. Hymns written because of extraordinary events—and so on.

In connection with the institutes, I give at least one period to the subject of music and worship in the church school, usually demonstrating the use of good music and a psychological building of a program as over against our usual "opening exercises."

We are planning to have one or two big demonstrations of fine arts and religion this coming year. In these instances I shall endeavor to demonstrate various programs which may be used for Easter and Christmas, i. e., visualization through lantern slides, tableaux, pageantry, and music.

Whenever possible I have conferences with choir leaders and discuss the possibility of making the hymn book live and making the choir the leaders in training congregations to sing.

Very sincerely yours,
CHARLES F. BOSS, JR.

13

North Topeka, Kansas.

I do not know of any special effort that is being put forth in my church outside of the regular services and use of the hymns. We have a junior church that is using the *Hymnals* together with the adult congregation each Sunday morning for the opening devotions, at which I am giving a few minutes' instructions in the use and the meaning of the hymns. I have a choir leader who is a great lover of *The Methodist Hymnal,* and is more concerned about getting the congregation to sing than he is his choir. He is succeeding in his efforts, too.

Frequently we have a Sunday set aside for the special study of hymns. For instance, next Sunday is "Hymn Sunday." At the morning service we will have a sermon on hymnology from a historical and practical point of view. Occasionally we have an evening of hymn singing, with a few points of interest told concerning each hymn sung. This is the program for our "Hymn Sunday." We have some evenings in which we sing hymns all from one hymn writer, with a biographical sermon on this writer. We do not sing so many hymns, but

generally sing all of the verses of each one we do sing.

Yours very truly,
R. E. Gordon.

14

Rockford, Ohio.

First of all, the people must be made interested in the *Hymnal.*

The way to accomplish this is by having ministers who know its value, the ingredients of its greatness, the history of the hymns and tunes, and who know how to read both.

I maintain that the *Hymnal* is the greatest of all books next to the Bible, and every time I have had a chance to prove it, I have reasons to believe that I have been enabled to do so.

Permit me to emphasize this aspect of the case—that is, the ministers must learn how to read the hymns aright before the people shall be impressed with the merits of the *Hymnal.* I affirm that this is imperative.

Take an instance of what I mean: open your *Hymnal* and turn to Hymn No. 2. Read the lyric to the end: "Come, thou almighty King." What is the mode of the first three stanzas? And what is the reason for changing the mode in the last stanza? Then, how should they be sung?

Turn now to No. 448. Why are the words:

"Though hosts encamp around me,
Firm in the fight I stand,

sung in the minor key? These things must be known before the people will enjoy the *Hymnal* as they ought.

Most sincerely,
W. T. WILLIAMS.

15

WHITEWATER, WISCONSIN.

In the church our effort has been to get away from the cheap type of music and render in anthems such composers as Barnby, Shelley, Dudley Buck, etc. In the Sunday school we have got them to discard the revival type of song book, and now use *The Hymnal for American Youth.* My next move is a small orchestra, but we have our school fully graded, and we find we need every moment for reading the lesson, so that our care will be not to make the orchestra too prominent, its work being principally to assist in introducing the new hymns. Then we are planning to give a number of pageants, and here the orchestra will be used.

I have been able to do a little missionary work along the music line among my brother

ministers and in our Conference Camp Meeting, where I have been in charge of the music for three years, also at many conventions. That mission is to raise the standard of our music. People will and can sing the great hymns and noble dignified tunes as heartily as they can the "semi-jazz" type.

By the way, I do not allow any of my lady singers to wear hats on Easter Sunday or those special occasions when such a millinery display—enough said.

Sincerely yours,
ALLEN ADAMS.

16

WISCONSIN.

We have a "Music Committee," not as a formality, but a live one, and we insist that they act. They make a study of the musical needs of the whole church. Then they come together with the pastor and we discuss possibilities and program.

At present we have a chorus choir, with a Manager, and Director or trainer. The Manager has complete charge of the organizing and building up of the chorus. She selects most of the music and is a first soprano. The Director is a normal-school professor and meets with the choir just for rehearsals.

Then, we have a ten-piece church orchestra and a young people's orchestra. The church orchestra plays for church events and usually at about two Sunday evening services each month from September to June, then occasionally during the summer.

The young people's orchestra plays for Epworth League and Sunday school. Then we have a live musical leader for the Epworth League service and he is "cheer" and "pep" leader for all of their social and recreational events.

We also have a Musical Director, different person, for the Sunday school. He has the young people's orchestra with him.

All of these musical activities are under the direct management of the Music Committee, which functions about one hundred per cent. We had some difficulty when we first began to reorganize to secure real results in church music. But we are fast overcoming them and making music a popular part of our church work.

We have had to drop and ask to resign a number of members of the Music Committee, but we do so in a hurry if we discover that we have picked a lemon. When I came to this charge I found the Music Committee composed

of two deaf persons and one who never came to church. They did not last long.

Fraternally yours.

FRED W. HARRIS.

17

BUSHNELL, ILLINOIS.

Last fall we secured the services of a trained director, coming Wednesday evenings for rehearsal, and to direct the singing Sunday evenings. The singers paid twenty-five cents a week tuition, and the extra goal was the presentation of two grand oratorios in May. "The Creation" and "The Prodigal Son" were presented at that time. About eighty pupils enrolled, some fifty to fifty-five as an average attendance. Singers from other churches were in it on Wednesdays. Our singers were obligated to be present Sunday evenings, at which time we used for special numbers selections from the above oratorios. This summer we had a "fourteen-weeks" program free to singers, asking only loyalty to practice and to Sunday evening. Expenses were paid by gifts from friends of good music and by a public pay program put on by orchestra and choir.

In the Sunday school we have a ten-piece orchestra—two cornets, one trombone, one bass viol, one drummer, pianist, four violinists,

with extra friends occasionally. The local band leader directs at practice, and in turn most of our players are faithful to him in the band work. The Sunday school pays for the books and the players own their instruments.

We sing and play for results. Pieces with personality have the right of way. We advertise our music. It has helped to get the crowds, to get them to help, and it has kept our church in the conversation and thinking of our community.

The main factor is a *real leader* in this department, then an efficient, sensible director. I think every congregation has much unused and latent talent.

Fraternally,
CHAS. VANDETHUM.

18

SYCAMORE, ILLINOIS.

The experiment began three years ago, when the church was struggling along with one choir in more or less harmonious condition.

The aim was to secure a background of music that would be Methodistic and would be of sufficient size to meet all requirements of the local church and at the same time furnish enough overflow material to help the other churches of the town.

The plan was as follows:

1. The Music Committee secured, in addition to the Choir Director, the services of a local musician who was competent to teach any musical instrument. Her time was hired by the half day at first. She was furnished students by the Music Committee. Other teachers have been added as needed.

2. Any child who was a member of our Sunday school was offered free musical instruction on any instrument he might bring, he being asked in turn to become a member of one of the church musical organizations.

3. In addition, three other volunteer persons were put in charge of separate *vocal* musical organizations, namely, two boys' choirs, two choirs of girls of high-school age, and a men's choir.

4. It was understood that the regular church choir, composed of some seventeen members, should sing only at the morning service unless asked to put on a special concert on a certain night.

5. The pipe organ, which was a new one, was opened up free to any student who was competent and who would donate his services to the evening meetings of the church as he might be needed.

6. The official board stood behind all finan-

cial needs of this movement. Experience showed that the movement financed itself.

Results: A musical organization of one hundred and forty-two separate persons with six choirs; five orchestras; a boys' band in process of formation; six pipe-organists; and many soloists.

Every evening service is crowded to hear this array of musicians. At one service one hundred and thirty separate singers or musicians appeared. The friends of these persons are sure to attend, and this gives the preacher an audience to hear him.

JAMES O'MAY.

FROM THE FOREIGN FIELD

The editor had not intended to take up the foreign field at all, but by mistake his stenographer sent letters to the Bishops of some of the foreign areas; and the following interesting letters were the result.

1

FOOCHOW, CHINA.

In reply to your letter of August 4, would say church music is one of our problems in China. The most of our Christians come to us without any knowledge of anything that re-

sembles music even remotely. Except in the larger centers we have but few singing books and fewer organs. The few organs that we have are of the superannuated variety, and when new were baby organs. Methodism does not yet have a pipe organ in China. Then a great majority of our people cannot even read the hymns if they had a book. You see, therefore, that we are up against something of a proposition.

However, we are teaching music in all of our schools, and the younger generation is coming to have some idea of what church music means as an aid to worship. In the larger centers we have choirs, with regular rehearsals, anthems, etc., and the congregational singing in the churches made up largely of students from our schools may be called fairly good. In the Theological School we are trying to teach the men to sing and to be able to instruct their congregations. We have no one who is doing what you might call outstanding work in music. Indeed, our workers are so few that no one can give full time to music.

I shall be glad to receive any practical suggestions which may help us forward in this important field.

Sincerely,

F. T. KEENEY.

2

CAPE TOWN, SOUTH AFRICA.

Yours of August 4, referring to music in our churches, is before me. As you know, our work in Africa is mostly in the interior among the native races, and the study of music with us has not advanced very far. Some of our missionaries are taking a keen interest in it and are trying to get music adapted to Bantu Hymnology.

I am sorry that I am not able to furnish you with any specific information such as you seem to desire, but I shall appreciate any suggestions you may make as to the development of native musical talent.

With every good wish,

Yours sincerely,

E. S. JOHNSON.

3

SOUTHERN ASIA.

Your letter of August 4 is received. On the mission fields, the more so as music here is radically different from at home, while we make much use of singing, I fear we cannot say we are doing much to develop music as such.

However, in parts of the work we are developing as far as possible the writing of native

words to native airs, and the person who has given most thought and time to that is Miss Melva Livermore, Ghaziabad, U. P., India. The Rev. R. D. Bisbee, Godhra, Panch Mahals, India, is giving much attention to the development and practical use of singing bands in his evangelistic work.

If your investigations lie in those directions, I would suggest you write to those two persons. I am sorry I am unable to help more.

Yours sincerely,

J. W. Robinson.

4

Meerut, India.

Bishop Warne has asked me to respond to your letter of August 4 in which you inquire what is being done for the development of music throughout our Conference and the Lucknow Area.

You understand that the development of music in a foreign Conference depends largely on the native music, and language used. There is such a vast difference in the very nature of the music of this part of India and our Western music. Rhythm, time, accent—everything is different, but we are trying to develop a Christian hymnology that is worthy of our great Kingdom enterprise. In the first place,

of course, we have had translated hundreds of our Western hymns and have taught thousands of our Christians to sing our tunes. It is difficult for them to get the time and accent, etc., as we do, but in our hundreds of schools the young people respond in a remarkable way and learn the tunes quite accurately.

But the thousands of our Christians who are unlearned and illiterate must depend on their own simple tunes or on similar tunes. To this end we have enlisted the musicians of the Conference and the poets—Indian, of course—to prepare Christian songs to Indian musical tastes. Most of the tunes cannot be written with notes as ours are but must be learned by ear and intuition. There is great freedom in time and accent, and for this reason congregational singing of the strictly Indian tunes is more difficult. However, there are hundreds of "Bhajans" and "Gazls"—strictly Indian—that are now being sung all over India. And they have been written by Indians, of course.

There is one man, a member of the Northwest India Conference, the Rev. Prem Dass, who has written simply scores of these Indian Bhajans—music as well as words—if you can say that the music is written. It is worked out in his own mind and heart and then taught to others. Of course there is a great similarity

in the construction and mechanical part of Indian music, and the people soon learn a new "twist" or "swing" or "accent" or "hold." This Christian hymnology for this area, in the strictly Indian music, is being widely learned and more and more used. Strange to say, however, the schoolboys and girls seem to prefer the translations of our stirring Western hymns with the Western tunes. The Indian music is more of the dreamy, prolonged, meditative type. I am speaking of this area. There are several very well defined language areas in India and the music differs with the type of people and the difference in language. I am informed that the music of the south of India is more aggressive and bold and stimulating and more developed.

We are constantly having new tunes and hymns written and published, so that by now we have hundreds of purely Indian Bhajans and songs. They will take a whole story or parable and tell it out in song. The whole life of Christ is put into one song—that is, in a much abbreviated form. Our singing evangelists are among the most successful. If a man can lead a group in a song with the simple gospel message, he gets a hearing at once in the villages. So we are trying to teach all of our boys and girls in our schools to sing, sing,

sing. And most of them can do it long before they get through our schools.

To summarize briefly, I should say that we are trying to develop a Christian hymnology; we are translating our Western hymns and using Western tunes with great success; we are teaching our boys and girls to sing well. We are encouraging our Indian singers and poets to write new hymns all the time, with good success.

Cordially and sincerely yours,

ERNEST E. TUCK.

APPENDIX I

Some Good Books on Church Music

1. *Practical Church Music,* by Edmund Simon Lorenz. Fleming H. Revell Company, 1909.

2. *Music in the Church,* by Peter Christian Lutkin. The Young Churchman Co., 1910.

3. *Musical Ministries in the Church,* by Waldo Selden Pratt. Fleming H. Revell Co., 1914.

4. *The Choir Trainer's Art,* by A. Medeley Richardson. Boston Music Company, 1914.

5. *Choir and Chorus Conducting,* by F. W. Wodell. Theodore Presser, 1901.

6. *Choirs and Choral Music,* by Arthur Mees. Charles Scribner's Sons, 1901.

7. *Structure of the Pipe Organ,* by William H. Clarke. The Oliver Ditson Company.

8. *The Organ and its Position in Musical Art,* by H. Heathcote Statham. Charles Scribner's Sons, 1910.

9. *Illustrations in Choir Accompaniment,* by Dudley Buck. G. Schirmer, 1913.

10. *Modern Organ Accompaniment,* by A. Madeley Richardson. Longmans, Green & Co., 1907.

11. *The English Hymn,* by Louis Fitzgerald Benson. George H. Doran Company, 1915.

12. *The Hymns and Hymn Writers of the Church,* by Charles S. Nutter and Wilbur F. Tillett. The Methodist Book Concern, 1911.

13. *The Music and Hymnody of the Methodist Hymnal,* by Carl F. Price. The Methodist Book Concern, 1911.

14. *Concordance to the Methodist Hymnal,* by O. S. Baketel. The Methodist Book Concern, 1907.

15. *The Story of the American Hymn,* by Edward Summerfield Ninde. The Abingdon Press, 1920.

16. *English Hymns,* by Samuel W. Duffield. Funk & Wagnalls Company.

17. *Hymn-tunes and Their Story,* by James T. Lightwood. Charles B. Kelly, London, 1905.

18. *Short Stories of the Hymns,* by Henry Martyn Kieffer. Steinman & Foltz, 1912.

19. *The Evolution of Our Christian Hymnology,* by Francis B. Reeves. The John C. Winston Company, 1912.

20. *Music in the History of the Western Church,* by Edward Dickinson. Charles Scribner's Sons, 1902.

21. *Hymn Treasures,* by Grace Morrison Everett. The Methodist Book Concern, 1905.

APPENDIX II

List of Anthems for Beginning Choir Suggested by Garnet R. Chafee

1. *Easy*

1. *As Pants the Hart,* Porter. Willis Music Company, Cincinnati, Ohio. Soprano and tenor solos.

2. *Incline Thine Ear,* Himmel. G. Schirmer, Boston, Massachusetts. Contralto or baritone solo.

3. *Just As I Am,* Meredith. Tullar-Meredith Company, Chicago and New York city. Contralto or baritone solo.

4. *Tarry with Me, O My Saviour,* Baldwin. H. W. Gray, New York city. Baritone solo.

5. *O Taste and See,* Dewy. G. Schirmer, Boston, Massachusetts. No solo parts.

6. *As Evening's Shadow Falls,* Nevin. Willis Music Company, Cincinnati, Ohio. Soprano solo and tenor or bass solo.

2. *Medium*

1. *The Larghetto,* Beethoven. Birchard & Co., Boston, Massachusetts. Soprano, tenor and bass solos. May be used in unison.

2. *Jesus, My Saviour, Look On Me,* Pike. Willis Music Company, Cincinnati, Ohio. Bass or contralto solo.

3. *Early Will I Seek Thee,* Bliss. Willis Music Company, Cincinnati, Ohio. Soprano or tenor solo.

4. *Softly the Silent Night,* Winn. Arthur P. Schmidt, Boston, Massachusetts. Soprano or tenor solo.

5. *God Shall Wipe Away All Tears,* Fields. Willis Music Company, Cincinnati, Ohio. No solo parts.

6. *I Will Praise Thee,* Farmer. Willis Music Company, Cincinnati, Ohio. No solo parts.

7. *The Radiant Morn Hath Passed Away,* Woodward. Oliver Ditson, Boston, Massachusetts. No solo parts.

APPENDIX III

The following is the prospectus of the conference on music, which was held at Rushville:

"Make a joyful noise unto Jehovah, all ye lands. Serve Jehovah with gladness. Come before His presence with singing."

Ps. 100. 1, 2.

Conference on Church Music

for the

CONNERSVILLE DISTRICT OF THE INDIANA CONFERENCE

of the

Methodist Episcopal Church

to be held at

ST. PAUL'S METHODIST EPISCOPAL CHURCH

Rushville, Ind.

February 8th and 9th, 1921

The purpose of this conference will be to promote the appreciation of music as a factor in the work and worship of the church, and to make this factor more worthy and effective. In many of our churches there is no special music; in many, also, congregational singing is at low ebb; the character of the music used is in many cases not fittest, and the attention given to this subject is, as a rule, all too meager. The gospel of Christ is a

singing gospel, and music of every suitable kind should have a large place in the program of the church.

The program will consist of addresses, discussions, and Music.

Representatives of the DePauw University School of Music will co-operate.

Everyone interested is invited to attend this conference, but those in each church who are especially responsible for the music are urgently invited.

"Let all things be done decently and in order." 1 Cor. 14. 40.

"Be not drunken with wine, wherein is riot, but be filled with the Spirit; speaking to one another in psalms and hymns and spiritual songs, singing and making melody with your heart to the Lord; giving thanks always for all things in the name of our Lord Jesus Christ to God, even the Father; subjecting yourselves one to another in the fear of Christ." Eph. 5. 18–21.

TUESDAY AFTERNOON, FEBRUARY 8—2 P. M.

Music in the Sunday School

The purpose in this session will be to look at the problem of music in the Sunday school from every angle. Dean Robert G. McCutchan of the DePauw University School of Music will make an address, and there will be discussions and music. Pastors, Sunday-school superintendents, and pianists and leaders of song and of orchestras in Sunday schools will be especially interested in this session.

TUESDAY EVENING, FEBRUARY 8—7:30 P. M.

Festival of Sacred Music Given by Leading Choirs Within the District

The program will begin with a brief organ recital, to be followed by special numbers by the choirs.

All who love music will rejoice at the privilege of attending such a service.

WEDNESDAY MORNING, FEBRUARY 9
9:30 A. M.

Music at the Regular Sunday Services

To be led by Dean McCutchan

The aim will be to touch on all phases of the music at these leading services of the church, including congregational singing and the use of the hymnal. Dean McCutchan will take up in detail many of the hymns of the hymnal, calling attention to the unused treasures there.

"Praise Him with loud cymbals: Praise Him with high sounding cymbals. Let everything that hath breath praise Jehovah. Praise ye Jehovah."—Ps. 150. 5, 6.

WEDNESDAY AFTERNOON, FEBRUARY 9
2:00 P. M.

Revival Music, to be Followed by a Consideration of the Pipe Organ

The vital topic of music in the revival and evangelistic services will be considered from 2 to 4, outstanding leaders taking part. At 4, there will be a conference for organists and those who are especially interested in the organ, at which Professor Van Denman Thompson, teacher of pipe organ in the Depauw University School of Music, will give the address.

WEDNESDAY EVENING, FEBRUARY 9
7:30 P. M.

Festival of Sacred Music Given by the Music School of DePauw University

Professor Thompson will give an opening organ recital, and then a program will follow by the DePauw

University Choir of sixteen voices, under the direction of Dean McCutchan. All sessions will be free, but a silver offering will be received at this service.

NOTES

Entertainment over night will be provided for those delegates from churches of the district who wish to remain over Monday or Tuesday night. Many will desire to return home after the service at night, but others cannot conveniently do so, and for these entertainment for bed and breakfast will be provided by the homes of Saint Paul's Church. Please write to the Rev. C. S. Black, pastor at Rushville, if you desire entertainment, and send in your name as early as possible. Luncheon will be served in the church by the Ladies' Aid Society at a nominal price.

Is there a session which any pastor can afford to miss?

Besides pastors, choir leaders and members of choirs, organists, pianists, leaders of congregational singing, leaders and members of orchestras, and members of music committees will find this conference of special interest to them and are especially invited. But we extend the invitation to all members of all churches and to the public.

JOHN M. WALKER, Superintendent,
Rushville, Indiana.

L;T
4741

Walker, J.M.

L;T
4741